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ROYAL ACADEMY of MUSIC

1930-1931

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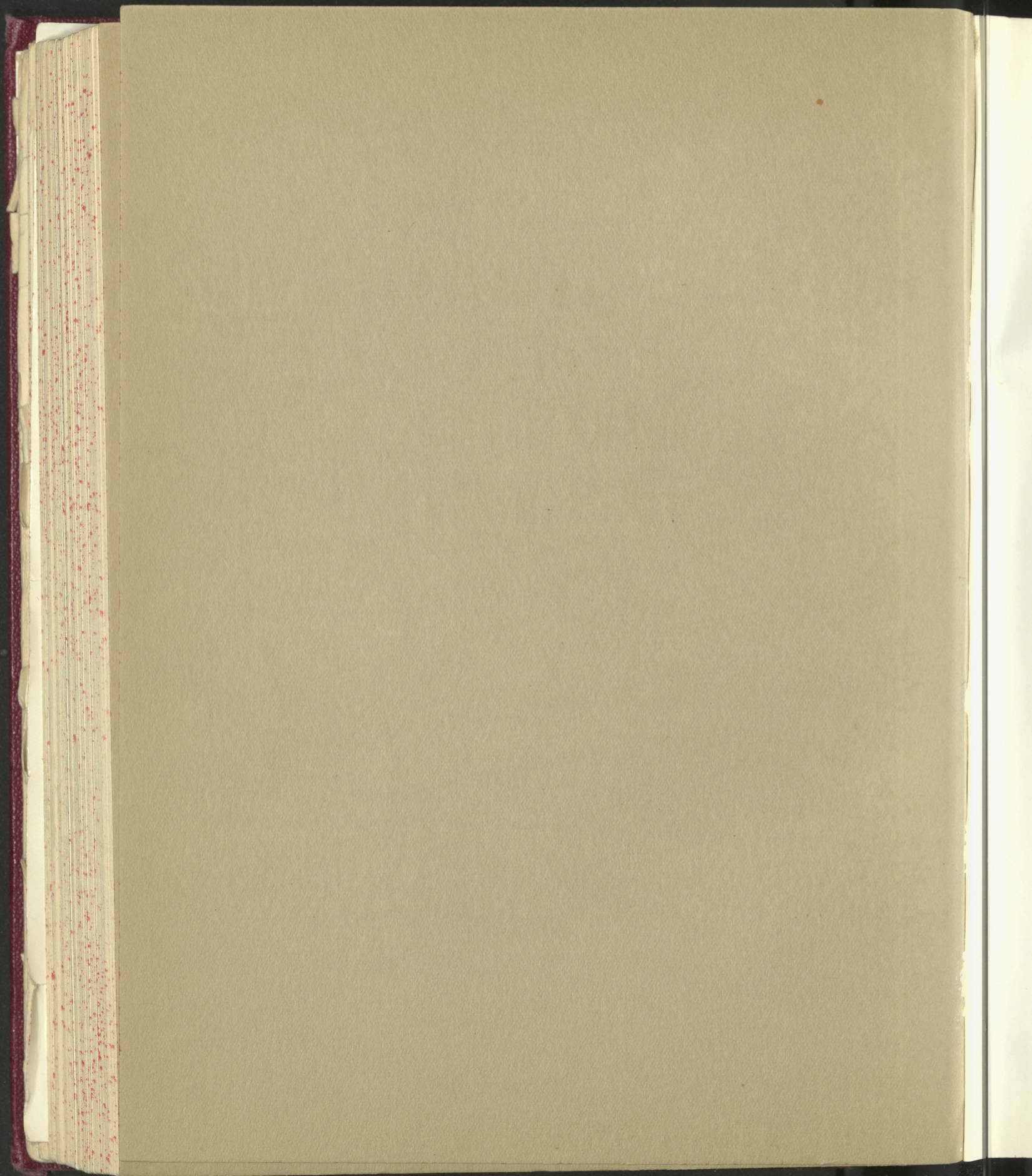
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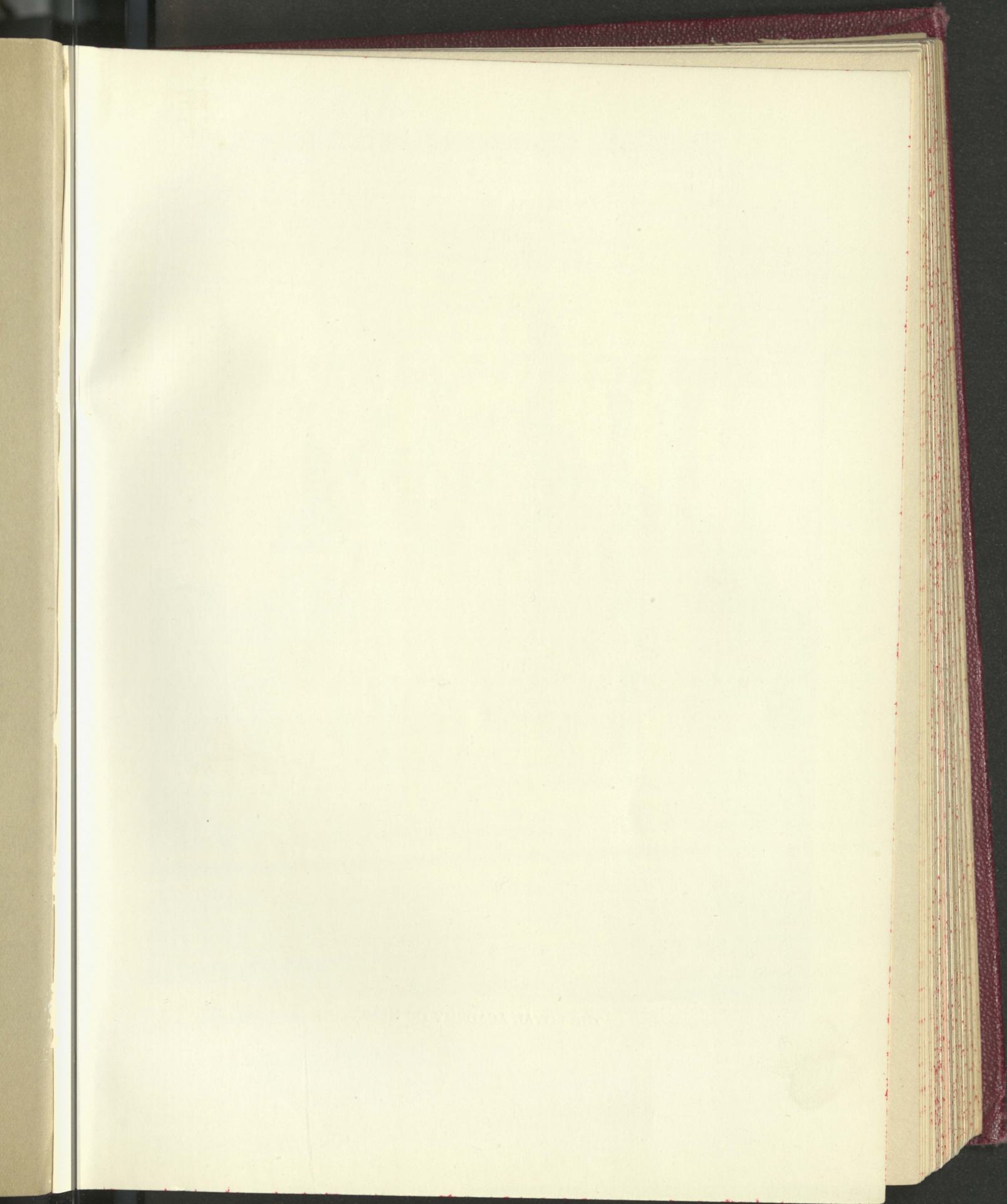
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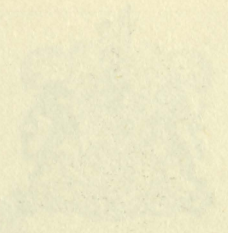
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ROYAL ACADEMY OF MUSIC.

ACADEMIC YEAR : SEPTEMBER, 1930—JULY, 1931.

Calendar.

MICHAELMAS TERM, 1930.

(TWELVE WEEKS.)

From SEPTEMBER 22 to DECEMBER 13.

- | | | | |
|---|----------|--------|-----------------------------------------------------------------------------------------------------------------------|
| | SEPT. 11 | Thurs. | Entrance Examinations begin. |
| | " 15 | Mon. | General Education Examinations for Annual Scholarships. |
| | " 16 | Tues. | |
| | " 17 | Wed. | |
| | " 18 | Thurs. | Competitions for Annual Scholarships. |
| | " 19 | Fri. | |
| | " 20 | Sat. | |
| | " 22 | Mon. | MICHAELMAS TERM BEGINS. |
| 1 | " 23 | Tues. | Examination of Orchestral Students by Sir Henry J. Wood at 2 p.m. First Rehearsal Special Choir at 5.30 p.m. |
| | " 24 | Wed. | First Rehearsal General Choir at 4 p.m. |
| | " 25 | Thurs. | |
| | " 26 | Fri. | First Rehearsal Conductors' Class Orchestra, at 10 a.m. First Orchestral Rehearsal (Advanced Division) at 2 p.m. |
| | " 27 | Sat. | Teachers' Training Course, Lectures begin.* Professorial Staff Meeting at 8.30 p.m. |
| | " 29 | Mon. | First Rehearsal String Orchestra at 3 p.m. |
| | " 30 | Tues. | |
| 2 | Ocr. 1 | Wed. | |
| | " 2 | Thurs. | |
| | " 3 | Fri. | |
| | " 4 | Sat. | |
| | " 6 | Mon. | Sainton-Dolby Prize (Contraltos)—Last day for receiving Names. |
| | " 7 | Tues. | Battison Haynes Prize—Last day for receiving Names. Hubert Kiver Prize (Composition)—Last day for receiving Names. |
| 3 | " 8 | Wed. | Fortnightly Concert at 8 p.m. |
| | " 9 | Thurs. | |
| | " 10 | Fri. | |
| | " 11 | Sat. | |

* See special leaflet obtainable on application to the Secretary.

MICHAELMAS TERM—*continued.*

- 4 { Oct. 13 Mon.
 " 14 Tues.
 " 15 Wed. Rehearsal for the Norfolk and Norwich Triennial Musical Festival, 10 a.m.
 Practice Concert at 8 p.m., under the direction of the Principal.
 Hine Gift—Last day for receiving Names.
 " 16 Thurs. Rutson Memorial Prizes (Sopranos and Tenors).
 —Last day for receiving Names.
 Rehearsal for the Norfolk and Norwich Triennial Musical Festival, 10 a.m.
 " 17 Fri. Rehearsal for the Norfolk and Norwich Triennial Musical Festival, 10 a.m.
 " 18 Sat. Rehearsal for the Norfolk and Norwich Triennial Musical Festival, 10 a.m.
- 5 { " 20 Mon. Last day for receiving Vouchers for Chamber Concert.
 " 21 Tues.
 " 22 Wed. Fortnightly Concert at 8 p.m.
 " 23 Thurs. R.A.M. Club Prize—(Performance of a String Quartet). Last day
 for receiving Names.
 " 24 Fri.
 " 25 Sat. Philip Leslie Agnew Prize—Last day for receiving Names.
- 6 { " 27 Mon.
 " 28 Tues. Fred Walker Prize (Contraltos)—Last day for receiving Names.
 " 29 Wed. Practice Concert at 8 p.m. under the direction of the Warden.
 Entrance Examinations for Half-Term begin.
 " 30 Thurs. Meeting of Directors at 4 p.m.
 " 31 Fri. L.R.A.M. Examination (Dec./Jan. Period) — Last day for
 receiving Entries.
 Nov. 1 Sat.
- 7 { " 3 Mon. HALF-TERM BEGINS.
 Chamber Concert at 3 p.m.
 " 4 Tues. Battison Haynes Prize—Last day for receiving Works.
 " 5 Wed. Fortnightly Concert at 8 p.m.
 Potter Exhibition (Females) and Westmorland Scholarship
 (Males)—Last day for receiving Names.
 Competition for Sainton-Dolby Prize.
 " 6 Thurs.
 " 7 Fri.
 " 8 Sat. Hine Gift—Last day for receiving Ballads.
- 8 { " 10 Mon. Hubert Kiver Prize—Last day for Receiving Works.
 " 11 Tues.
 " 12 Wed. L.R.A.M. Examination (Dec./Jan. Period)—Last day (with late
 fee) for receiving Entries.
 Practice Concert at 8 p.m., under the direction of Miss Pitt Soper,
 F.R.A.M.
 Competition for R.A.M. Club Prize.
 " 13 Thurs.
 " 14 Fri.
 " 15 Sat.

MICHAELMAS TERM—*continued.*

| | | | |
|--------------|---------|--------|-----------------------------------------------------------------------------------------------------------------------------------------------------|
| 9 | Nov. 17 | Mon. | Last day for receiving Vouchers for Chamber Concert. |
| | " 18 | Tues. | Competitions for the Rutson Memorial Prizes. |
| | " 19 | Wed. | Fortnightly Concert at 8 p.m. |
| | " 20 | Thurs. | |
| | " 21 | Fri. | |
| | " 22 | Sat. | |
| 10 | " 24 | Mon. | |
| | " 25 | Tues. | |
| | " 26 | Wed. | Practice Concert at 8 p.m., under the direction of A. Wesley Roberts, Esq., A.R.A.M. Competition for Fred Walker Prize. |
| | " 27 | Thurs. | Examination of Junior Pupils. |
| | " 28 | Fri. | |
| | " 29 | Sat. | |
| REVIEW WEEK. | DEC. 1 | Mon. | 10.0 a.m. Lecture. 12.0 noon Lecture. 3.0 p.m. Chamber Concert. |
| | " 2 | Tues. | 10.0 a.m. Lecture. 12.0 noon Lecture. 2.0 p.m. Orchestral Rehearsal. |
| | " 3 | Wed. | 10.0 a.m. Lecture. 12.0 noon Lecture. 8.0 p.m. Fortnightly Concert. |
| | " 4 | Thurs. | 10.0 a.m. Lecture. 12.0 noon Lecture. |
| | " 5 | Fri. | 9.30 a.m. Rehearsal for Orchestral Concert, Queens' Hall. 10.0 a.m. Lecture. 12.0 noon Lecture. 3.0 p.m. Orchestral Concert, Queen's Hall. |
| | " 6 | Sat. | 10.0 a.m. Lecture. 12.0 noon Lecture. 8.0 p.m. Students' Dance. |
| | " 8 | Mon. | Award of Hine Gift. |
| | " 9 | Tues. | Competition for Potter Exhibition. Award of Hubert Kiver Prize. |
| | " 10 | Wed. | Competition for Westmorland Scholarship. |
| | " 11 | Thurs. | Award of Battison Haynes Prize. Competition for Philip Leslie Agnew Prize. |
| | " 12 | Fri. | |
| | " 13 | Sat. | Concert by Pupils of the Junior School at 3 p.m. |

FOR DETAILS
SEE SPECIAL
LEAFLET.*

MICHAELMAS TERM ENDS.

* Obtainable on application to the Secretary.

LENT TERM, 1931.

(TWELVE WEEKS.)

From JANUARY 8 to APRIL 1.

JAN. 5 Mon. Entrance Examinations begin.

- | | | | |
|---|-----------|------------------------------------------------------------------------------------|----------------------------------------------------------------------------|
| 1 | { | " 8 Thurs. | LENT TERM BEGINS. |
| | | " 9 Fri. | First Orchestral Rehearsal (Advanced Division) at 2 p.m. |
| | | " 10 Sat. | |
| | | " 12 Mon. | First Rehearsal String Orchestra at 3 p.m. |
| | | " 13 Tues. | First Rehearsal Special Choir at 5.30 p.m. |
| | " 14 Wed. | First Rehearsal General Choir at 4 p.m. | |
| 2 | { | " 15 Thurs. | |
| | | " 16 Fri. | First Rehearsal Conductors' Class Orchestra at 10 a.m. |
| | | " 17 Sat. | Teachers' Training Course, Lectures, &c., begin.* |
| | | " 19 Mon. | |
| | | " 20 Tues. | |
| | " 21 Wed. | Practice Concert at 8 p.m. under the direction of the Principal. | |
| 3 | { | " 22 Thurs. | Arnold Bax Prize—Last day for receiving Names. |
| | | " 23 Fri. | |
| | | " 24 Sat. | |
| | | " 26 Mon. | Sterndale Bennett Prize—Last day for receiving Names. |
| | | " 27 Tues. | |
| | " 28 Wed. | Fortnightly Concert at 8 p.m. Josiah Parker Prize—Last day for receiving Names. | |
| 4 | { | " 29 Thurs. | Meeting of Directors at 4 p.m. |
| | | " 30 Fri. | Philip Leslie Agnew Composition Prize—Last day for receiving Names. |
| | | " 31 Sat. | Goldberg Prize (Sopranos and Mezzo-Sopranos)—Last day for receiving Names. |
| | | Feb. 2 Mon. | |
| | | " 3 Tues. | |
| | " 4 Wed. | Practice Concert at 8 p.m. under the direction of Miss Mary Wilson, F.R.A.M. | |

* See Special leaflet obtainable on application to the Secretary.

LENT TERM—*continued.*

- 5 { FEB. 5 Thurs. Last day for receiving Vouchers for Chamber Concert.
 „ 6 Fri.
 „ 7 Sat.
 „ 9 Mon. Mario Prize (Male Voices)—Last day for receiving Names.
 „ 10 Tues.
 „ 11 Wed. Fortnightly Concert at 8 p.m.
- 6 { „ 12 Thurs. Edward W. Nicholls Prize—Last day for receiving Names.
 „ 13 Fri. Cuthbert Whitmore Prize—Last day for receiving Names.
 „ 14 Sat. L.R.A.M. Examination (April Period)—Last day for receiving Entries.
 „ 16 Mon. Josiah Parker and Philip Leslie Agnew Composition Prizes—
 Last day for receiving Works.
 „ 17 Tues.
 „ 18 Wed. Practice Concert at 8 p.m., under the direction of Philip A. Lévi, Esq.,
 B.A., A.R.A.M.
 Entrance Examinations for Half-Term begin.
- 7 { „ 19 Thurs. HALF-TERM BEGINS.
 Chamber Concert at 3 p.m.
 Lady Hopkinson Prize—Last day for receiving Names.
 „ 20 Fri.
 „ 21 Sat.
 „ 23 Mon. Competition for Sterndale Bennett Prize.
 „ 24 Tues.
 „ 25 Wed. Fortnightly Concert at 8 p.m.
 Competition for Goldberg Prize.
- 8 { „ 26 Thurs.
 „ 27 Fri.
 „ 28 Sat. L.R.A.M. Examination (April Period)—Last day (with late fee)
 for receiving Entries.
 MARCH 2 Mon. Leonard G. Vallange Prize—Last day for receiving Names.
 „ 3 Tues.
 „ 4 Wed. Practice Concert at 8 p.m., under the direction of Miss Evelyn
 Langston, F.R.A.M.
- 9 { „ 5 Thurs.
 „ 6 Fri.
 „ 7 Sat.
 „ 9 Mon.
 „ 10 Tues.
 „ 11 Wed. Fortnightly Concert at 8 p.m.
 Competition for Mario Prize.

LENT TERM—*continued*.

| | | | |
|-------|---------|--------------|------------------------------------------------------------------------------------------------------------------------------------------|
| 10 | MAR. 12 | Thurs. | Last day for receiving Vouchers for Chamber Concert. Competition for Edward W. Nicholls Prize. |
| | " 13 | Fri. | Competition for Cuthbert Whitmore Prize. |
| | " 14 | Sat. | |
| | " 16 | Mon. | |
| | " 17 | Tues. | Competition for Arnold Bax Prize. |
| 11 | " 18 | Wed. | Practice Concert at 8 p.m., under the direction of Miss Katie Thomas, F.R.A.M. Award of the Philip Leslie Agnew Composition Prize. |
| | MAR. 19 | Thurs. | Examination of Junior Pupils. Competition for Lady Hopkinson Prize. |
| | " 20 | Fri. | Award of Josiah Parker Prize. |
| | " 21 | Sat. | Concert by Pupils of the Junior School at 3 p.m. |
| | " 23 | Mon. | 10.0 a.m. Elements Examination (a). |
| | | | 12.15 p.m. Lecture. |
| | | | 2.0 p.m. Elements Examination (b). |
| | " 24 | Tues. | 10 a.m. Elements Examination (c). |
| | | | 12.15 p.m. Concert by String Orchestra. |
| | | | 2 p.m. Orchestral Rehearsal. |
| 12 | " 25 | Wed. | 10.0 a.m. Elements Examination (d). |
| | | | 12.15 p.m. Lecture. |
| | | | 2.0 p.m. Elements Examination (e). |
| | " 26 | Thurs. | 10.0 a.m. Lecture. |
| | | | 12.0 noon Lecture. |
| | | | 3.0 p.m. Chamber Concert. |
| | | | 4.0 p.m. Annual Meeting of Directors. |
| | " 27 | Fri. | 9.30 a.m. Rehearsal for Orchestral Concert, Queen's Hall. |
| | | | 10.0 a.m. Lecture. |
| | | | 12.0 noon Lecture. |
| | | | 3.0 p.m. Orchestral Concert, Queen's Hall. |
| 12 | " 28 | Sat. | 10.0 a.m. Lecture. |
| | | | 12.0 noon Lecture. |
| | | | 3.0 p.m. Choral Concert. |
| | | | 8.0 p.m. Students' Dance. |
| | " 30 | Mon. | Competition for Leonard G. Vallange Prize. |
| April | " 31 | Tues. | |
| | 1 | Wed. | LENT TERM ENDS. |
| | " 3 | Good Friday. | |

REVIEW
WEEK.FOR
DETAILS
SEE
SPECIAL
LEAFLET*

* Obtainable on application to the Secretary.

MIDSUMMER TERM, 1931.

(TWELVE WEEKS.)

From MAY 4 to JULY 25.

| | | | |
|---|---------|--------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | APR. 30 | Thurs. | Entrance Examinations begin. |
| | MAY 1 | Fri. | |
| | " 2 | Sat. | |
| 1 | " 4 | Mon. | MIDSUMMER TERM BEGINS. |
| | " 5 | Tues. | First Orchestral Rehearsal (Advanced Division) at 2 p.m. First Rehearsal Special Choir at 5.30 p.m. |
| | " 6 | Wed. | First Rehearsal General Choir at 4 p.m. |
| | " 7 | Thurs. | |
| | " 8 | Fri. | First Rehearsal Conductors' Class Orchestra at 10 a.m. |
| | " 9 | Sat. | Teachers' Training Course, Lectures, &c., begin.* |
| 2 | " 11 | Mon. | First Rehearsal String Orchestra at 3.0 p.m. Annual Examinations—Last day for receiving names. |
| | " 12 | Tues. | |
| | " 13 | Wed. | Practice Concert at 8 p.m., under the direction of the Principal. Alfred J. Waley Prize—Last day for receiving Names. |
| | " 14 | Thurs. | Sir Edward Cooper, Matthew Phillimore, and Piatti Prizes —Last day for receiving Names. |
| | " 15 | Fri. | Charles Lucas Prize—Last day for receiving Names. |
| | " 16 | Sat. | Cuthbert Nunn Prize—Last day for receiving Names. |
| 3 | " 18 | Mon. | Aural Training and Sight-Singing Examination (Dictation) at 10, 11 a.m. and 12 noon. |
| | " 19 | Tues. | Aural Training and Sight-Singing Examination (Dictation) at 10, 11 a.m. 12 noon and 2 p.m. |
| | " 20 | Wed. | Aural Training and Sight-Singing Examination (Dictation) at 11 a.m. 12 noon and 2 p.m. Fortnightly Concert at 8 p.m. Anne E. Lloyd Exhibition (All Voices), Walter Macfarren, and Julia Leney Prizes—Last day for receiving Names. |
| | " 21 | Thurs. | Last day for receiving Vouchers for Chamber Concert. Aural Training and Sight-Singing Examination (Dictation) at 10, 11 a.m. and 12 noon. |
| | " 22 | Fri. | Aural Training and Sight-Singing Examination (Dictation) at 10, 11 a.m. and 12 noon. |
| | " 23 | Sat. | Frederick Westlake Memorial (Males) and Janet Duff Greet Prizes—Last day for receiving Names. |

* For details see special leaflet obtainable on application to the Secretary.

MIDSUMMER TERM—*continued.*

- MAY 25 *Whit-Monday.* Lessons as usual, unless mutually arranged otherwise by Professor and Student.
 The Albanesi Prize—Last day for receiving Names.
- 4 {

 „ 26 Tues. Gilbert R. Betjemann Memorial Prize—Last day for receiving Names.

 „ 27 Wed. Practice Concert at 8 p.m., under the direction of J. A. Sowerbutts, Esq., M.C., B.Mus., A.R.A.M.

 „ 28 Thurs.

 „ 29 Fri.

 „ 30 Sat. Swansea Eisteddfod Prize (Contraltos)—Last day for receiving Names.

 Cuthbert Nunn Prize—Last day for receiving Works.
- 5 {

 JUNE 1 Mon. Harmony Examination (Divisions II., III., IV. and V.) at 4 p.m.
 Languages Examination (Paper Work) at 4 p.m.
 Special Diploma Examination (T.T.C.)—Last day for receiving Entries.

 „ 2 Tues. Isabel Jay Memorial Prize—Last day for receiving Names.

 „ 3 Wed. Elocution Examination (Paper Work) at 4 p.m.
 Harmony Examination, Division Ib., at 4 p.m.
 Fortnightly Concert at 8 p.m.
 Lionel Monckton Scholarship—Last day for receiving Entries and Compositions.

 Competition for Sir Edward Cooper Prize.

 „ 4 Thurs. Harmony Examination, Division Ia., at 4 p.m.
 Chamber Concert at 3 p.m.

 „ 5 Fri. J. & J. Brough Prize (Violin)—Last day for receiving Names.

 „ 6 Sat. Cecil Martin Prize—Last day for receiving Names.
 Parepa-Rosa Prize (Sopranos)—Last day for receiving Names.
- 6 {

 „ 8 Mon.

 „ 9 Tues. Charles Lucas Prize—Last day for receiving Works.
 A. Acton Bond Prizes—Last day for receiving Names.

 „ 10 Wed. Entrance Examinations for Half-Term begin.
 Practice Concert at 8 p.m., under the direction of Miss Désirée MacEwan, A.R.A.M.
 Competition for Piatti Prize.

 „ 11 Thurs. Special Diploma Examination (T.T.C.)—Last day (with late fee) for receiving Entries.
 Competition for Matthew Phillimore Prize.

 „ 12 Fri.

 „ 13 Sat.
- 7 {

 „ 15 Mon. HALF-TERM BEGINS.

 „ 16 Tues. Rehearsal for Orchestral Concert at 9.30 a.m. } Queen's Hall.
 Orchestral Concert at 3 p.m.

 „ 17 Wed. Fortnightly Concert at 8 p.m.

 „ 18 Thurs. Last day for receiving Vouchers for Chamber Concert.
 Competition for Frederick Westlake Memorial Prize.

 „ 19 Fri.

 „ 20 Sat.

MIDSUMMER TERM—*continued.*

| | | | |
|----|---------|--------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 8 | JUNE 22 | Mon. | Competition for Alfred J. Waley Prize. |
| | " 23 | Tues. | Competition for Swansea Eisteddfod Prize. |
| | " 24 | Wed. | Practice Concert at 8 p.m. under the direction of B. McCara Symons, Esq., A.R.A.M. Competition for Gilbert R. Betjemann Memorial Prize. |
| | " 25 | Thurs. | Meeting of Directors at 4 p.m. Competition for The Albanesi Prize. |
| | " 26 | Fri. | |
| | " 27 | Sat. | |
| 9 | " 29 | Mon. | Competition for Cecil Martin Prize. |
| | " 30 | Tues. | L.R.A.M. Examination (September Period)—Last day for receiving Entries. Lionel Monckton Scholarship—Viva-voce Examination. Competition for A. Afton-Bond Prizes. |
| | JULY 1 | Wed. | Fortnightly Concert at 8 p.m. Competition for Parepa-Rosa Prize. Award of Cuthbert Nunn Prize. |
| | " 2 | Thurs. | Chamber Concert at 3 p.m. Competition for the J. & J. Brough Prize. |
| | " 3 | Fri. | Competition for the Isabel Jay Memorial Prize. |
| | " 4 | Sat. | |
| | " 6 | Mon. | |
| | " 7 | Tues. | |
| | " 8 | Wed. | Practice Concert at 8 p.m. under the direction of Miss Ethel Bilsland, F.R.A.M. |
| | " 9 | Thurs. | |
| 10 | " 10 | Fri. | |
| | " 11 | Sat. | L.R.A.M. Examination (September Period)—Last day (with late fee) for receiving Entries. Competition for the Walter Macfarren Gold Medals (Duke's Hall). Students' Dance, 8.0 p.m. |
| | " 13 | Mon. | Examination of Junior Pupils. Award of Charles Lucas Prize. |
| | " 14 | Tues. | |
| 11 | " 15 | Wed. | |
| | " 16 | Thurs. | |
| | " 17 | Fri. | |
| | " 18 | Sat. | Concert by Pupils of the Junior School at 3 p.m. |
| 12 | " 20 | Mon. | |
| | " 21 | Tues. | |
| | " 22 | Wed. | |
| | " 23 | Thurs. | Distribution of Medals and Prizes will take place during this week, on a date to be announced. |
| | " 24 | Fri. | |
| | " 25 | Sat. | MIDSUMMER TERM ENDS. |
| | " 27 | Mon. | Special Diploma Examinations (T.T.C.) begin. Blumenthal Scholarship—Last day for receiving Names and Works. |

During this week no Lessons will be given in the Academy. Examinations will be held in every subject, and all Students who have studied during the whole of the current Academic Year must present themselves.

The Competitions for Anne E. Lloyd Exhibition, Janet Duff Greet, and Julia Leney Prizes will also take place, the dates being specially announced.

SPECIAL REGULATIONS, 1930—1931.

All Students are required to attend at least 75 per cent. of their lessons in each and all of their Classes.

All Students are required to attend such Lectures during the Review Weeks in the Michaelmas and Lent Terms as the Principal may determine. No exemption, except by written permission of the Principal, will be granted.

Students failing to make the required proportion of attendances in each and all of their Classes and Lectures (save as exempted above) will not be eligible for any award at the Annual Examinations.

Students absent through illness must immediately send written notification to the Secretary with a Medical Certificate.

The Examination in the Elements of Music (Paper Work) will be held towards the end of the LENT TERM, and *all students who have studied since the beginning of the current Academic Year must attend*. Students who do not obtain at least the following number of marks will be held ineligible for an award in any of the ensuing Midsummer Examinations, for which *they are required nevertheless to present themselves*.

- | | |
|------------------------------------------------------------------------------------------|----|
| (a) Those of not more than three terms' studentship (including the term current) | 55 |
| (b) Those of not more than six terms' studentship (including the term current) | 65 |
| (c) Those above six terms' studentship (including the term current) .. | 75 |

N.B.—Professors and Pupils are requested to observe that the dates of all Academy events are published in the Calendar or by notice in the Hall. The Committee do not bind themselves to give any further or other notice to Students who may wish to compete for any of the Scholarships or Prizes. Students desirous of entering for such must sign their names in a book kept for that purpose in the office, and under no circumstances will entries be received after the dates announced in the Calendar or elsewhere.

All Students competing for any Prize or Scholarship must attend the Academy at the time appointed for such Competition and remain in the Building until the completion of the competition.

By Order of the Committee of Management,

A. ALGER BELL, Secretary.

June, 1930.

ROYAL ACADEMY OF MUSIC.

FOUNDATION.

THIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas.

OBJECTS.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof," and by a Supplementary Charter granted November 29th, 1910, the privileges of the Institution were extended so as "to do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary."

HISTORY.

Shortly after the opening of the Academy, His Majesty King George IV. further evinced his interest in the School by granting it a Royal Charter on June 23rd, 1830. His successors, King William IV., Queen Victoria and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its funds.

As Prince and Princess of Wales, Their late Majesties King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in the year 1897, and the present Sovereign, His Majesty King George V., with his Consort, Queen Mary, have indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious

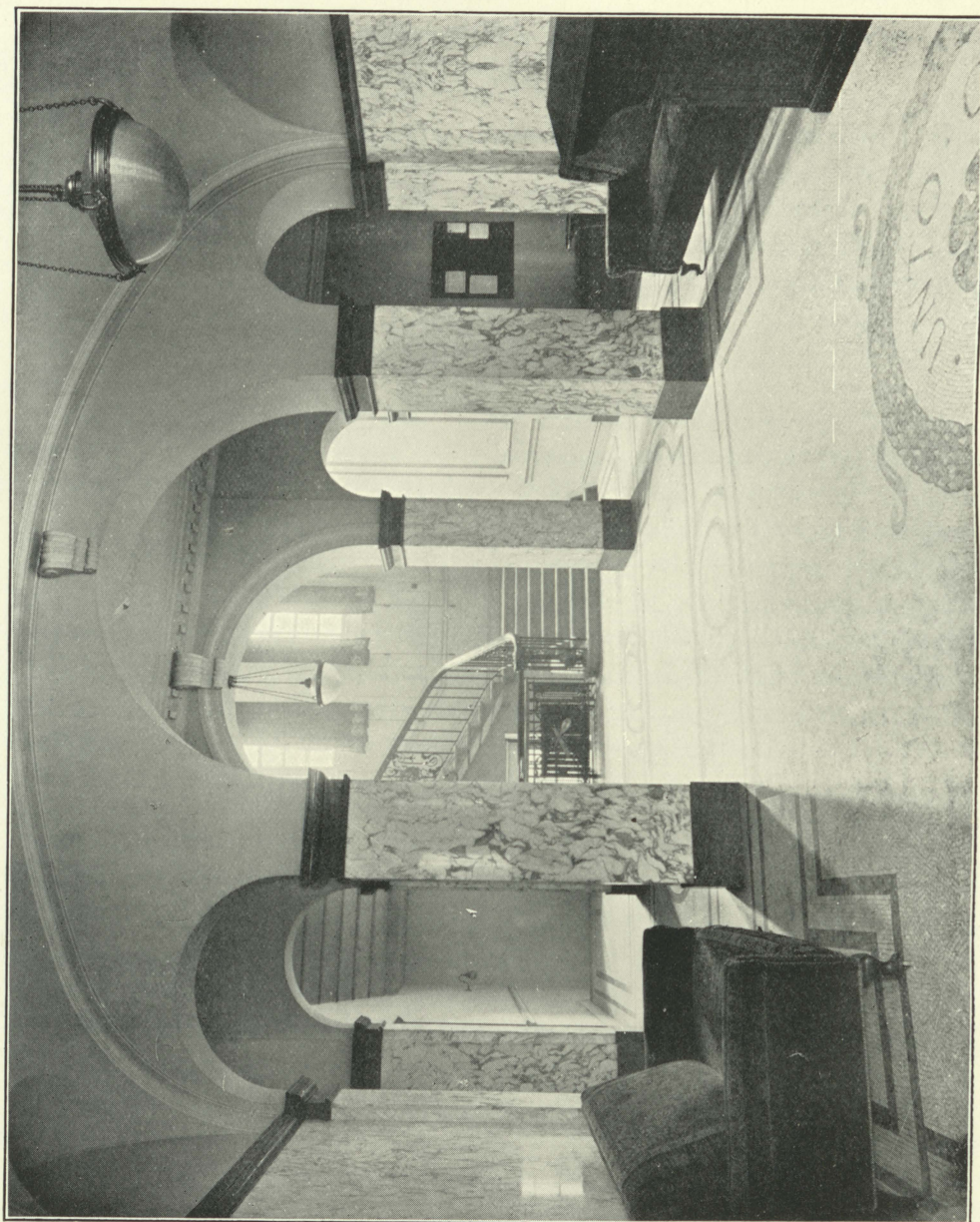


Photo by]

ENTRANCE HALL.

[Alex. Corbett.

acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

During the hundred and six years of its existence, the Academy has laboured steadfastly to achieve the objects of its Founders. Its work in the cause of musical education has been carried on with the help of many eminent musicians and lovers of music under the direction of its former Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The Royal Academy of Music originally started in 1823 with a studentship of only twenty. From that year onwards there has been a steady and continuous increase in the number on the roll.

To-day there are approximately one thousand students, whose work is directed and guided by a staff of over one hundred and fifty Professors.

Of the large number who, during the hundred odd years' life of the Academy, have received their training within its walls, many have attained to positions of eminence and distinction, not only in the British Empire, but in all parts of the world.

During the period extending from March, 1823, to July, 1911, the work of the Academy was carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Governing Bodies secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on July 14th, 1910. The building being completed, the work of the Academy was transferred to it in time to begin the new session at Michaelmas, 1911. The building was formally opened by H.R.H. Prince Arthur of Connaught on Saturday, June 22nd, 1912. The Academy is centrally situated and easily reached; it is near the termini of three main lines (*viz.*, Great Western, London and North-Eastern, and London, Midland and Scottish Railways), and is easily accessible by the various "Tubes" and omnibus services.

A most important and useful addition to the resources and equipment of the Academy was formally opened by the President, H.R.H. The Duke of Connaught and Strathearn, on Tuesday, October 19th, 1926. On a site immediately adjoining the main Academy building there has been

erected an extension containing a small rehearsal theatre seating about two hundred in the auditorium and equipped with stage and sunk orchestra, and a lecture-room which seats about one hundred and fifty people. Although these do not materially increase the earning power of the Academy, they provide much needed facilities for carrying on work specially important in the training of our students. The Opera and Dramatic Classes, the Ensemble Classes and the Teachers' Training Course have all benefited, and increased efficiency and comfort have followed from the new and improved conditions under which their work is done.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charters, granted June 23rd, 1830, and November 29th, 1910, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Principal and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

Subscribers have the privilege of being present at and of introducing friends to all public concerts and distributions of awards, etc., so far as space and other circumstances permit. Annual subscriptions are due on January 1st.

STAFF.

The work of the Academy is carried on by a body of Professors at present of the number of one hundred and fifty.

Advisory Boards are chosen from the whole staff to consider and assist the Principal with reference to technical questions arising out of the various subjects studied in the Academy. At the present time, there are six of these Boards, which meet regularly throughout the Academic Year:—

- (1) Harmony and Aural Training.
- (2) Singing.
- (3) Pianoforte.
- (4) Stringed Instruments.
- (5) Organ.
- (6) Elocution.

For list of Professors see pp. 7 to 9.

SUPERANNUATION FUND.

In 1925 a Superannuation Fund on a contributory basis was established for the benefit of the Professorial and Clerical Staffs of the Royal Academy of Music.

Under this scheme, any member of these staffs who reaches the retiring age enters into the enjoyment of a Pension, the annual payments of which, if so desired, can be commuted for a proportionate single payment.

THE PHILIP LESLIE AGNEW FUND.

Through the sympathetic generosity of the Chairman of the Committee of Management a Fund was established on the 22nd September, 1927, the purposes of which—to quote the governing declaration of trust—are:—

“For exceptional expenditure in such manner as the Committee of Management may from time to time consider conducive to the artistic work of the Academy including temporary financial assistance of any member of the Professional or Clerical Staffs or any Student or employee of the Academy in the opinion of the Committee of Management in need of such assistance. Generally for the promotion of the objects for which the Academy was incorporated in such manner as the Committee of Management may from time to time decide, but subject to the following limitations (that is to say) no part of the dividends or income of the fund shall be applied in or towards: Payment of the Tuition Fees of Students of the Academy; The provision of Scholarships or Prizes or other awards for proficiency; Defraying the ordinary current expenses of the Academy.”

DISTINCTIONS, &c.

The Distinctions and Diplomas granted by the Royal Academy of Music are as follows:—

(a) “Fellowship OF THE ROYAL ACADEMY OF MUSIC” (F.R.A.M.).

This Distinction is limited to one hundred and fifty “Fellows.” Past Students who have distinguished themselves in any of the subjects which form part of the Course of Study at the Academy, or who have rendered distinguished service to the Institution, may, on recommendation of the Committee of Management and the written Certificate of the Principal Music Professor, be elected by the Directors “Fellows of the Royal Academy of Music.”

(b) "**Honorary Members** OF THE ROYAL ACADEMY OF MUSIC"
(Hon. R.A.M.).

Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

(c) "**Associateship (Causa Honoris)** OF THE ROYAL ACADEMY OF MUSIC" (A.R.A.M.).

This Diploma is only conferred on past Students of the Academy who shall have distinguished themselves and whom the Committee of Management shall recommend to the Directors for such Distinction.

(d) "**Associateship (by Examination)** OF THE ROYAL ACADEMY OF MUSIC" (A.R.A.M., by Examination).

This Diploma is awarded to such as have—

(a) Passed an examination in General Education of a satisfactory standard;

(b) Been full time Students of the Academy for at least four (4) years;

(c) Gained their Certificate of Merit (with Distinction) in their Principal Study;

(d) And in addition, passed the Special Diploma Examination at the end of a full year's attendance at the Teachers' Training Course.

(e) "**Licentiateship** OF THE ROYAL ACADEMY OF MUSIC" (L.R.A.M.).

This Diploma is granted, after examination in various subjects both as Teachers and Performers (see separate Prospectus for details), to Candidates who may or may not have been Students of the Academy. (See also p. 49.)

(f) "**Special Diploma** OF THE TEACHERS' TRAINING COURSE OF THE ROYAL ACADEMY OF MUSIC."

A Diploma granted, on examination, to Students who have attended the Special Training Course for Teachers which extends for one whole Academic Year. There is no distinctive title attached to this Diploma and no distinguishing initials may be added to the name. (See also pp. 48, 49.)

(g) "**Licentiateship (Honours) OF THE ROYAL ACADEMY OF MUSIC**"
(L.R.A.M. [Hons.]).

This Diploma involves the passing of both the Licentiateship examination referred to in paragraph "*e*" above, and the Special Diploma of the Teachers' Training Course (see paragraph "*f*."

NOTE—The Royal Academy of Music does not confer or authorise any distinctions other than those above-named; and the public is cautioned against being misled by any imitation thereof.

All the above Distinctions and Diplomas are governed by the Bye-laws referring to these Distinctions, etc. Details of such Bye-laws are to be found on pp. 53, 54.

Fellows, Associates, and Honorary Members have the privilege of being present at and of introducing friends to all public concerts and distributions of awards so far as space and other circumstances permit.

No Person, other than a Fellow, Associate, Honorary Member or Licentiate of the Royal Academy of Music, is under any circumstances entitled to use the distinguishing letters of these Diplomas.

For a list of "Fellows," Honorary Members, and Associates see pages 55 to 66 at the end of this Prospectus. The list of "Licentiates" is issued in separate parts; these may be had on application to the Secretary as under:—

Part II. (1911 to 1919 inclusive). Part III. (1919 to 1925 inclusive). Part IV. (1926 to 1927 inclusive). (*Price one shilling per Part except Part IV., which may be obtained gratis.*) Part I. (up to March, 1911), is now out of print. For verification of names of Licentiates, for this period, application should be made to the Secretary enclosing a verification fee of 1/-.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers and, as a mark of particular distinction, advanced Students are appointed Sub-Professors, and are required to give instruction in the Academy under the supervision of their Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

GRADUATE OF THE ROYAL SCHOOLS OF MUSIC, LONDON (G.R.S.M., LONDON).

This distinction is conferred after examination on such persons as have fulfilled the conditions laid down in the prospectus issued by the Royal Academy of Music jointly with the Royal College of Music. (See the special prospectus which may be obtained on application to the Secretary.)

INFORMATION RE CURRICULUM.

The following pages deal specifically with such particular information as is usually required by Students about to enter the Academy. For information re the JUNIOR SCHOOL pp. 50-52 should be consulted.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives of the Academy (see list on pp. 67-73).

SUBJECTS TAUGHT IN THE ACADEMY.

MUSICAL COMPOSITION,
SCORE READING,
*CONDUCTING,
MILITARY MUSIC.

HARMONY AND COUNTERPOINT.
ELEMENTS OF MUSIC.
AURAL TRAINING.
SIGHT READING.
TRANSPOSITION.
IMPROVISATION.

PIANOFORTE.
PIANOFORTE ACCOMPANIMENT.

SOLO SINGING.
DICTION.

FRENCH LANGUAGE.
GERMAN LANGUAGE.
ITALIAN LANGUAGE.

VIOLIN.
VIOLA.
VIOLONCELLO.
DOUBLE BASS.

HARP.

WIND INSTRUMENTS.
OTHER ORCHESTRAL INSTRUMENTS.

ORGAN.
CHOIR TRAINING.

CONCERTED MUSIC (Instrumental and Vocal).
ENSEMBLE PLAYING (Chamber Music).
ORCHESTRAL PLAYING.
CHORAL SINGING.

*OPERATIC SINGING AND ACTING.
STAGE GESTURE AND TECHNIQUE.
*DRAMA.

DRAMATIC ELOCUTION.
*ELOCUTION.

BALLET.
DANCING AND DEPORTMENT.
FENCING.
PHYSICAL DRILL.

*ART AND PSYCHOLOGY OF TEACHING.

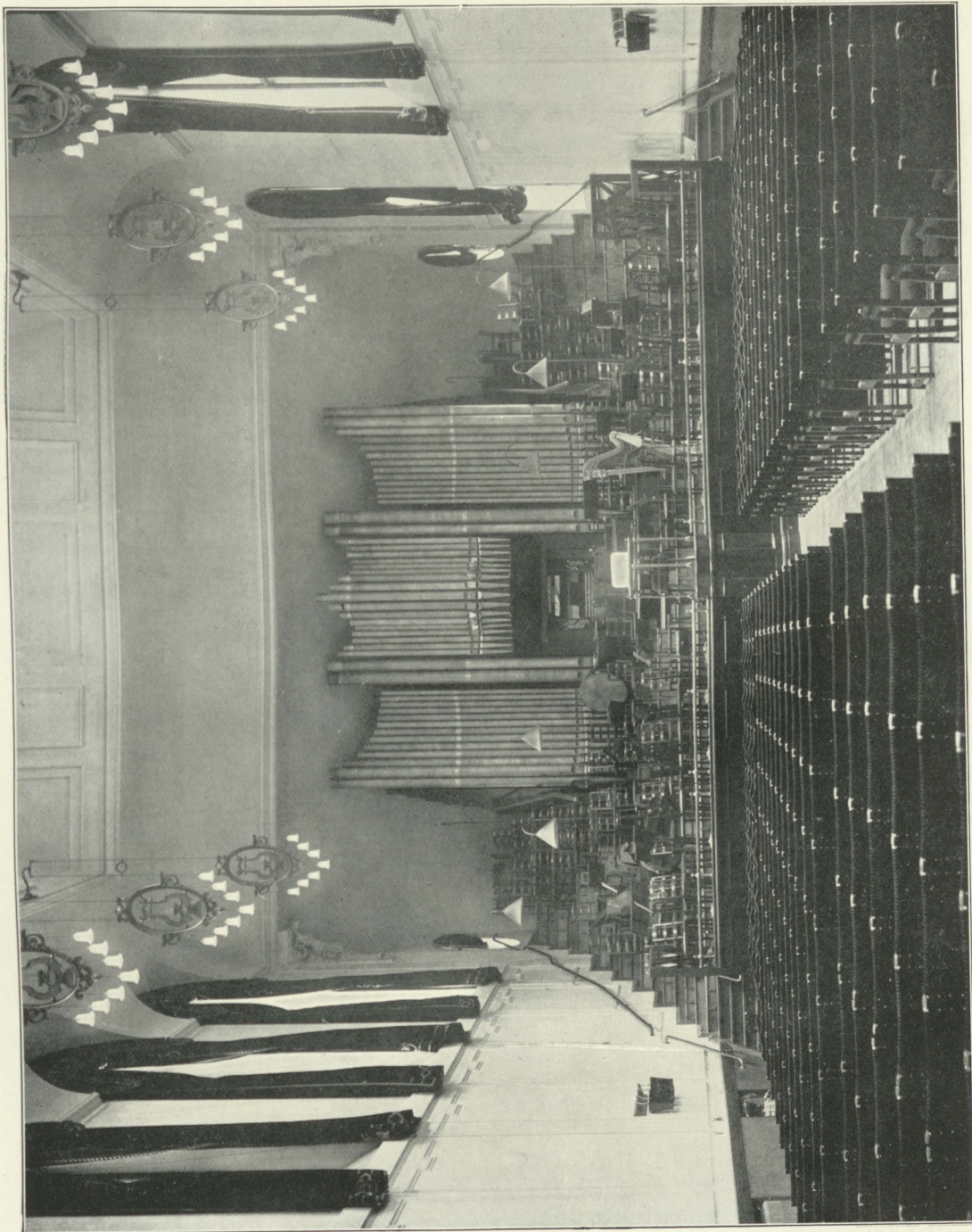
Any of these subjects may be selected as Principal or Second Study; but *all* Students must take *Pianoforte* as one of their studies. Any Student may take an extra Principal Study in addition to, or in lieu of, his or her Second Study, on payment of the necessary fee.

All arrangements of studies and classes are subject to the approval of the Principal, and any departure from the ordinary curriculum requires special permission.

Students are prepared for the Musical Degrees of any of the British Universities.

A List of the Academy Professors and Sub-Professors in the above subjects will be found on pp. 7-9.

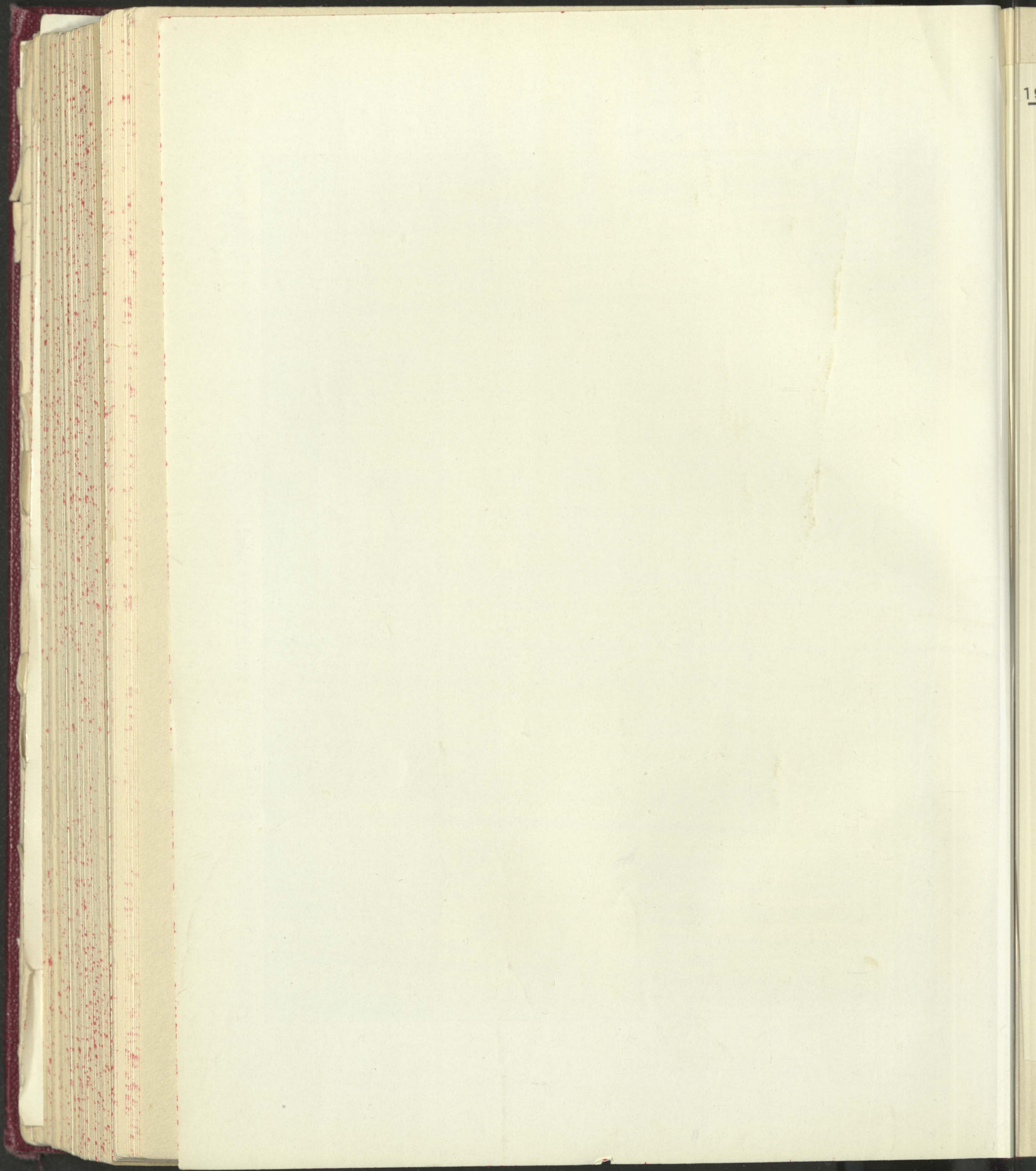
*See pp. 29 and 30 for Special Courses in these subjects.



[Alex. Corbett.]

THE DUKE'S HALL.

Photo by]



1930-31.



JOINT GRADUATE COURSE FOR THE TRAINING
OF TEACHERS
HELD BY THE
ROYAL ACADEMY OF MUSIC AND ROYAL COLLEGE
OF MUSIC

APPLICATION FOR ADMISSION

To the Special Curriculum of the Third Year

Date.....

Name in full

Home Address.....

.....

Town Address.....

.....

Date and place of birth.....

Name of School.....

Certificates gained—

(a) General Education.....

.....

(b) Musical Education.....

.....

Principal Subject.....

Student of †from.....to.....

Signature of Applicant.....

† Add letters R.A.M. or R.C.M. as necessary.

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JOINT GRADUATE COURSE FOR THE TRAINING
OF TEACHERS
Held at the
ROYAL ACADEMY OF MUSIC AND ROYAL COLLEGE
OF MUSIC

APPLICATION FOR ADMISSION
to the Joint Graduate Course for the Training
of Teachers

.....
Name in full.....
.....
Date and place of birth.....
Name of school.....
.....
Qualifications gained -
(1) General Education.....
.....
(2) Musical Education.....
.....
Principal Subject.....
.....
Student of.....
.....
Signature of Applicant.....
* All letters R.A.M. or R.C.M. as necessary.
The Windows Trust Ltd

FEES.

Every *Student* * at the Academy has to take either :—

- (A) The Ordinary Curriculum (see p. 29),
- (B) One of the Special Courses (see pp. 29 & 30),
- or (C) Graduate Course (see p. 31).

For (A) (B) and (C) the fees are *Fourteen Guineas* (£14 14s. 0d.) per term.

In addition to this before the first term there is the entrance fee of *Two Guineas* (£2 2s. 0d.); One Guinea of which is payable on sending in the Entry Form.

There are three terms in a year, which makes a total of Forty-four Guineas (£46 4s. 0d.) per year. This figure is the minimum fee payable for the first year after a Student enters the Academy. In subsequent years this fee is Forty-two Guineas (£44 2s. 0d.) per annum.

Students who enter at the half-term pay half the tuition fees for that Term, but the full Entrance Fee of Two Guineas (£2 2s. 0d.).

All fees are payable in advance.

Scottish, Irish and Channel Islands' Cheques should be made out for an additional sixpence to cover Bank charges.

Cheques, Postal Orders etc., should be made payable to the "Royal Academy of Music," and crossed *Westminster Bank, Ltd., Harley Street Branch*.

All remittances should be addressed to *The Secretary*, who alone gives official receipts.

ADDITIONAL SUBJECTS.

Any of the Subjects taught in the Academy may be taken as an extra study, subject to the permission of the Principal or the Warden, at the following Fees :—

| | Per Term. | | |
|------------------------------------------------------------------------|-----------|----|----|
| Additional Principal Study— | £ | s. | d. |
| One lesson per week (30 minutes) | 5 | 5 | 0 |
| Two lessons per week (30 minutes each) | 9 | 9 | 0 |
| One lesson per week (30 minutes)—in lieu of Second Study | 3 | 13 | 6 |
| Two lessons per week (30 minutes each)—in lieu of Second Study | 7 | 17 | 6 |

* A *Student* must be over sixteen years of age. Any one entering younger than this age enters the Junior School, and is called a *Pupil*. Details of the Junior Department will be found on pp. 50 to 52.

| Additional Second Study— | | | | | | £ | s. | d. |
|--------------------------------------------------------------------------------------------------------|----|----|----|----|----|---|----|----|
| One lesson per week (30 minutes) | .. | .. | .. | .. | .. | 3 | 3 | 0 |
| Two lessons per week (30 minutes each) | .. | .. | .. | .. | .. | 6 | 6 | 0 |
| Aural Training or Sight Reading (Class) | .. | .. | .. | .. | .. | 1 | 5 | 0 |
| „ „ „ „ „ (one individual lesson per week) | .. | .. | .. | .. | .. | 3 | 3 | 0 |
| Aural Training, Sight Reading, Transposition, and Improvisation (Class of not less than 3 Students) .. | .. | .. | .. | .. | .. | 1 | 11 | 6 |
| Conductors' Course (separate sections)— | | | | | | | | |
| Conducting Class | .. | .. | .. | .. | .. | 5 | 5 | 0 |
| Choral Practice Class | .. | .. | .. | .. | .. | 3 | 3 | 0 |
| Score Reading, etc. (Class) | .. | .. | .. | .. | .. | 1 | 11 | 6 |
| Lectures | .. | .. | .. | .. | .. | 2 | 2 | 0 |
| Dancing or Deportment (Class) | .. | .. | .. | .. | .. | 1 | 11 | 6 |
| „ Musical Comedy (Class) | .. | .. | .. | .. | .. | 1 | 5 | 0 |
| Diction | .. | .. | .. | .. | .. | 1 | 11 | 6 |
| Dramatic Class | .. | .. | .. | .. | .. | 3 | 3 | 0 |
| „ „ (for Students who discontinue the ordinary curriculum) | .. | .. | .. | .. | .. | 4 | 4 | 0 |
| Elements of Music (one individual lesson per week of 30 minutes) | .. | .. | .. | .. | .. | 3 | 3 | 0 |
| „ „ „ (Class) | .. | .. | .. | .. | .. | 1 | 5 | 0 |
| Elocution (one individual lesson per week of 30 minutes) | .. | .. | .. | .. | .. | 3 | 3 | 0 |
| Fencing (Class) | .. | .. | .. | .. | .. | 2 | 2 | 0 |
| Foreign Languages (French, German, Italian), (one individual lesson per week of 30 minutes) | .. | .. | .. | .. | .. | 3 | 3 | 0 |
| Form in Music or Harmony (one individual lesson per week of 30 minutes) | .. | .. | .. | .. | .. | 3 | 3 | 0 |
| Opera Class (for Students who discontinue the ordinary curriculum) | .. | .. | .. | .. | .. | 4 | 4 | 0 |
| Pianoforte Accompaniment (one individual lesson per week of 30 minutes) | .. | .. | .. | .. | .. | 3 | 3 | 0 |
| Physical Drill (Class) | .. | .. | .. | .. | .. | 1 | 5 | 0 |
| Stage Gesture and Technique (Class) | .. | .. | .. | .. | .. | 1 | 5 | 0 |
| Teachers' Training Course | .. | .. | .. | .. | .. | 7 | 7 | 0 |
| Additional Lectures (Students) | .. | .. | .. | .. | .. | 1 | 11 | 6 |
| „ „ (Non-Students) | .. | .. | .. | .. | .. | 2 | 12 | 6 |
| Ex-Students may rejoin the Choir at a fee of | .. | .. | .. | .. | .. | 0 | 10 | 6 |

All Fees payable in advance.

Note.—The duration of most of the above *Classes* is one hour per week, but in certain cases this is affected by the number of students in the Class.

(A). ORDINARY CURRICULUM.

The *ordinary curriculum* includes :—

1. Principal Study : Two weekly lessons of one hour each in conjunction with another Student.
2. Second Study : One weekly lesson of one hour in conjunction with another Student.

* These weekly lessons are *individual* lessons of half an hour each lesson, but students are expected and desired to attend the lessons of their fellow students as far as practicable, subject to the approval of the Professor concerned.

3. Elements of Music ; *or* Harmony, Counterpoint, etc. ; *or* Composition : One hour per week in class.
4. Aural Training ; *or* Sight Reading, Score Reading and Transposition : One hour per week in class.

In addition, Students may be required to attend the following classes, as selected and arranged by the Principal, without payment of any extra fee :—

| | |
|-----------------|-------------------|
| Choir Training. | Opera Class. |
| Choral Class. | Orchestral Class. |
| Dramatic Class. | Stage Dancing. |
| Ensemble Class. | |

The Fee for the ordinary curriculum is Fourteen Guineas per term.

(B). SPECIAL COURSES.

1. The Training of Conductors (extending over ten weeks per term) :—

Divided Principal Study.

One lesson on a selected orchestral instrument, which may be changed from time to time (one half-hour per week).

One lesson in Pianoforte (one half-hour per week) when considered desirable by the Principal.

Practice Classes, Orchestral, Choral and Opera.

Lessons in class on—

Church Choir Training.

Technique of beating. Score reading. Transposition, Vocal and Instrumental, etc., etc. (two hours per week).

Musical Composition and Orchestration. One hour per week in class of three.

Aural Training and Sight-Singing. One hour per week in class.

Orchestral Analysis and Technique.

The Fee for this course is Fourteen Guineas per term.

2. Opera :—

Singing, two lessons per week of one hour each in conjunction with one other Student.

Stage Gesture (Class).

Stage Craft (Class).

Dancing (Class).

General Musicianship, Pianoforte, Elements of Music, Harmony and Aural Training as arranged by the Principal.

Opera Rehearsal Class, twice per week.

The Fee for this course is Fourteen Guineas per term.

3. Drama :—

Dramatic Class and one half-hour private lesson weekly.

Second Study, a Subject chosen by the Principal.

Elocution, one hour's lesson per week in conjunction with two other Students.

Deportment followed by Dancing.

Elements of Music followed by Aural Training or Lectures on English Literature.

The Fee for this course is Fourteen Guineas per term.

4. Elocution :—

Principal Study—Elocution, two weekly lessons of one hour each in conjunction with one other Student.

Second Study, a Subject chosen by the Principal.

Deportment followed by Dancing or a Language.

Elements of Music followed by Aural Training or Lectures on English Literature.

The Fee for this course is Fourteen Guineas per term.

5. Teachers' Training Course :—

For details of this Course see separate Prospectus, which can be had on application to the Secretary.

The Fee for this Course is Seven Guineas per term (plus an Entrance Fee of ten shillings and sixpence for Non-Students).

N.B.—All Courses and subjects are subject to the approval of the Principal, and no Student will be permitted to take private lessons in any subject which he or she may be studying in the Academy.

ATTENDANCES.

The number and duration of Students' attendances at the Academy depend on the arrangements made for their classes, but Students usually are required to attend on three or four days per week. In exceptional cases the number of attendances required for the *ordinary curriculum* may be reduced to two days per week.



ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, N.W. 1.

APPLICATION FOR ADMISSION AS STUDENT AT*.....TERM, 19....

Name in full (block letters).....

Home address.....

Town address.....

Date and Place of Birth.....

Subject for Principal Study.....

Subject for Second Study

State any General Education Certificates held.....

State any Musical Education Certificates held.....

Name and Address of Referee for character and respectability in case the Applicant is not previously known to the Principal—

Signature of Applicant if over age, or of Parent or Guardian if under age.

Date.....

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

No Student will be permitted to take private lessons in any subject which he or she may be studying in the Academy.

N.B.—The Fee for the Entrance Examination is One Guinea, which, together with this Form properly filled up, should be sent to the Secretary. On receipt of these the time of the Entrance Examination will be communicated to the Candidate. Should the Candidate be admitted as a Student the amount thus paid will be applied towards the payment of the Entrance Fee of Two Guineas. Cheques and Postal Orders should be made payable to the Royal Academy of Music. Scottish, Irish and Channel Islands' Cheques should be made out for an additional sixpence to cover Bank charges.

* State name of Term or Half-Term. See page 31.



ROYAL ACADEMY OF MUSIC

ROYAL ACADEMY OF MUSIC

APPLICATION FOR ADMISSION TO THE ACADEMY

THE ACADEMY OF MUSIC, LONDON

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THE ACADEMY OF MUSIC, LONDON

(C.) GRADUATE COURSE (G.R.S.M. LONDON).

Held jointly by The Royal Academy of Music and
The Royal College of Music.

A student who fulfils the conditions laid down in the special prospectus issued by the Royal Academy of Music jointly with the Royal College of Music, and who is successful in passing the special examination held in connection with this Course, will be created Graduate of the Royal Schools of Music (London) and acquire Graduate status as defined by the Burnham Committee.

For details of this Course see separate Prospectus, which can be had on application to the Secretary.

The Fee for this Course is Fourteen Guineas per term.

ENTRY FORM.

The entry form will be found inset opposite.

This should be filled in and sent to the Secretary together with a fee of £1 1s. 0d. If the candidate is accepted the balance of the entry fee one guinea is payable with the first terms' fees.

On receipt of the entry form, a notice will be sent a few days before the entrance examination informing the candidate at what time he or she should attend.

ENTRANCE EXAMINATION.

Students are admitted at the beginning of each term and half-term. Before entering, they are examined by the Principal or Warden.

This examination takes place a few days before each term and half term (for dates see Calendar, pp. 10 to 18).

The objects of this Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the Candidate; and (3) if the candidate is accepted, to make the necessary arrangements for Professors and classes.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

THE ACADEMIC YEAR.

The Academic Year extends from the end of September to the end of July, and is divided into three terms, Michaelmas, Lent and Midsummer, with intervening Vacations at Christmas and Easter.

For Calendar and Terminal Arrangements, see pp. 10-18.

ADMITTANCE.

Students are not admitted for a shorter period than three terms, nor for less than the ordinary curriculum, except in the case of Students taking the Teachers' Training Course.

There is no age restriction, except for the Junior School.

The Committee of Management reserves the right of refusing the entry or re-entry of any Student, or pupil of the Junior School, without giving any reasons for such refusal.

To obtain the highest awards of the Academy a Course of at least four years' study is requisite.

STUDENTS' ADDRESSES.

ALL Students (including sub-professors and scholarship holders) must fill in, at the *beginning* of EACH TERM, a students' address voucher provided for that purpose, *whether they have changed their address or NOT. Also all changes of address must be immediately notified.*

Failure to comply with this requirement will, in all cases, render the student liable for any consequences which may ensue.

REMOVAL.

At least fourteen days' notice of the removal of a Student is required. Failing the due receipt of such notice by the Secretary the fees for half a term are payable.

RE-ENTRY.

Ex-Students who re-enter must fill in a special (buff) form, (obtainable on application to the Secretary), and attend the Entrance Examination, if required; they do not pay a Re-Entrance Fee.

ALTERATIONS TO STUDIES, etc.

Any alterations or additions to Students' studies must be approved by the Principal or the Warden. Students who wish to make any such changes should apply in Room 8 for the form which they must complete in order to obtain the necessary permit. Students are *NOT* permitted to negotiate directly with any Professor *re* any such alterations.

GENERAL REGULATIONS.

- I.—All orders for the government and regulation of the Academy shall emanate from the Committee of Management, whose decisions shall be delivered through their Chairman to the different officers of the establishment.
- II.—All branches of Music shall be taught in the Academy, and Students may choose any one of these for their Principal Study. Should the branch for which a Male Student enters be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him. All Students shall be required to learn Harmony and (unless exempted by the Principal) Pianoforte, to attend the Aural Training Class, and, when competent, to take part in the Orchestral and Choral Practices, in the Ensemble Classes, and in all public performances of the Academy.

- III.—The Academic Year shall consist of thirty-six weeks, divided into three terms.
- IV.—The Course of Instruction shall include two Weekly Lessons in a Principal Study; one in a Second Study, when deemed desirable by the Principal; and the advantages of the Aural Training, Harmony and Ensemble Classes, and the Orchestral and Choral Practices, and Lectures.
This Course of Instruction is modified and supplemented by special arrangements dealing with the Annual Examinations and preparation for these.*
- V.—The Opera and Dramatic Classes shall be open to students, on payment of an additional fee. Students who discontinue their General Studies may remain in these Classes on payment of such fee as the Committee may from time to time determine.
- VI.—The Classes for the English, Italian, French, and German languages and those for Diction, Elocution, Deportment, and Dancing, may be attended by the Students on payment of an additional fee for each class.
- VII.—Subject to the approval of the Principal, Students may take an additional Principal Study, or additional lessons in any branch of the curriculum, on payment of the special fee stated on pp. 27 and 28, but no Student will be permitted to take private lessons in any subject which he or she may be studying in the Academy.
- VIII.—Students shall be admitted at the beginning of each term and half-term.
- IX.—Students shall be required, on entering the Academy, to sign an Agreement binding themselves to keep all the rules of the Academy, to obey those in authority over them, strictly to carry out the course of study appointed by the authorities of the Academy, and to attend for that purpose during at least three consecutive terms. The Father or Guardian of a Student will be required to sign a minute of approval, appended to the Agreement, binding him to pay the fees for the said three terms.
- X.—Students who are members of the Band or Choir shall attend all Orchestral and Choral Practices and Rehearsals; and every Student, without exception, shall attend all Public Performances, whether or not they be members of the Band or Choir. Female Students shall wear the Academic Dress (viz., a plain white dress with scarlet sash) at all Public Concerts of the Academy.

* See pp. 42 and 43.

- XI.—As a mark of particular distinction, advanced Students may be appointed Sub-Professors and required to give instruction in the Academy under the supervision of their own Professors. This appointment shall be for a period not exceeding three years, and shall be relinquished if the Student leave the Academy before the expiration of the period.
- XII.—The Principal reserves the right to veto the acceptance of a public performance or recital by a Student should he deem it detrimental to the interests of the Student or the Academy.
- XIII.—All Scholarship-holders and Exhibitioners shall be obliged to perform when and where called upon by the Principal, whether they have an engagement or not on the date mentioned. Any release from this Regulation shall be left to the discretion of the Principal. Failure to comply with this requirement—or any unsatisfactory or discreditable conduct—shall render a Scholar or Exhibitioner liable to suspension or dismissal from the Scholarship or Exhibition he or she may hold.
- XIV.—No Student shall be allowed to publish any Composition without the sanction of the Principal, and a copy of all Compositions published with his sanction must be presented to the Library of the Academy.
- XV.—Any infringement or violation of the Regulations, or any discreditable or improper conduct, shall subject the Student, at the discretion of the Committee, to suspension or dismissal from the Institution.
- XVI.—Classes and lessons officially approved may not be altered without permission from the Principal, and under no circumstances can the Academy undertake to make special arrangements extra to or outside of the ordinary terminal curriculum.
Students absent through illness must immediately send written notification to the Secretary with a Medical Certificate.
- XVII.—All Fees shall be paid in advance, and at least fourteen days' notice of the withdrawal of a Student shall be given. Failing the due receipt of such notice by the Secretary the fees for half a term shall be payable.
The above General Regulations are made by the Committee of Management acting under the Charter granted by his late Most Gracious Majesty King George IV.

The attention of the Student is also drawn to the Special Regulations, 1929—1930, applicable for the current year on p. 19 at the end of the Calendar.

SOCIAL INTERESTS AND GENERAL ACTIVITIES.

Besides attending the compulsory lessons and classes of the curriculum, a Student will derive much benefit and stimulus from mingling in the corporate life of the Academy and by taking part in at least some of the following social interests and general activities. The cultivation of a good spirit of team work is actively encouraged by the Academy Authorities.

With the exception of the R.A.M. Club (particulars of which can be obtained from the Hon. Secretary of the Club), the Student is afforded the opportunity of taking part in the following without any extra fee :—

(a) **The Senior Orchestra.**—Such Students as pass an examination in technique, tone and sight-reading, play in this Orchestra on Tuesday and Friday afternoons from two to five o'clock.

All Students are encouraged to attend these rehearsals, even those who do not play in the Orchestra, since valuable advice on orchestral playing and musical interpretation can be obtained, and a large knowledge of the orchestral repertoire acquired.

Students who are sufficiently advanced can, on the recommendation of their Professors, play Concertos and sing Arias and Songs with Orchestral Accompaniment. Students whose Principal Study is Conducting (see p. 29) when sufficiently advanced may be afforded the opportunity of conducting the Senior Orchestra.

(b) **The String Orchestra.**—This meets on Monday afternoons from three to five o'clock. Students must attend this orchestra when called upon by the Principal.

(c) **The Conductors' Orchestra.**—This meets on Friday mornings from ten o'clock to one, for such Students as are not sufficiently advanced to play in the Senior Orchestra.

Students whose Principal Study is Conducting have the opportunity of gaining practical experience by conducting this Orchestra in prepared works.

(d) **The Ensemble Classes.**—These classes are held for the purpose of enabling Students to obtain practice in ensemble playing of all kinds. A permanent string quartet has been formed for the special purpose of affording pianists the opportunity of practising ensemble works in which the Pianoforte is an important factor.

Students are encouraged to play Chamber Music amongst themselves ; and also to perform, at the discretion of their professors, at the various Concerts held during the Academic Year. Opportunities are given to all Students at the Academy of hearing Chamber Music, and amongst other recent features of the class may be mentioned the performance during

the Academic year 1927-28, of the complete String Quartets (eighty-three in all) of Haydn.

(e) **The Opera Class.**—The Study of Opera is carried on in the Royal Academy of Music as an adjunct to the training of Singers, all of whom are expected to take part in this class when sufficiently advanced. The Class meets on Mondays and Thursdays from ten to one o'clock in the Duke's Rehearsal Theatre.

Frequent performances of both Grand and Light Opera take place in the Academy Theatre and elsewhere throughout the year, and it is the object of the Class to enable every properly qualified Student to obtain experience in all kinds of rôles—principal and secondary. Advanced Students are given opportunities of acquiring experience in producing and stage-managing.

(f) **The Dramatic Class.**—The Dramatic Class meets on Wednesdays during the Academic Year from ten to one o'clock. Plays, both classical and modern, are rehearsed and when ready are performed at the end of each term in the Duke's Rehearsal Theatre. Advanced Students have opportunities of acting as producers and stage-managers at public performances.

(g) **The Choirs.**—The Choirs meet on Tuesdays at 5.30 p.m. (Special Choir) and Wednesdays at 4 p.m. (General Choir) for the purposes of rehearsing and preparing Choral Works, both *a capella* and accompanied.

A Class for Church Choir Training is also held on Mondays at 12.15 p.m.

(h) **The R.A.M. Club.**—The R.A.M. Club was founded in 1889, with the object of promoting friendly intercourse between those who are, or have been, connected with the Royal Academy of Music. Meetings—Social and Musical—are held periodically, and the *R.A.M. Club Magazine*, published each term, is sent to all members.

Past and present Students, Professors, and some others are eligible for membership. Further particulars may be obtained from the Hon. Secretary of the Club, at the Royal Academy of Music.

Present Students may belong to the "Students' Branch" which arranges Social and Sports meetings.

LADY SUPERINTENDENT.

All Students and pupils are under the care of Mrs. Whiting, the Lady Superintendent, to whom they can refer at any time.

HOSTELS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians and Students, a list of persons who are desirous of receiving Students as boarders is available. References as to the fitness and respectability of these persons have been



THE RESTAURANT.



received by the Academy, but the Committee of Management has no authority or control over them, and cannot accept any responsibility with reference to the establishments concerned. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

STUDENTS' RESTAURANT.

Luncheons, teas, and light refreshments are obtainable at moderate prices (tariff is displayed at the restaurant door) at all times during Academy hours, the arrangements for the Restaurant being under the supervision of the House Committee.

Vouchers may be obtained, to any required value, from the Cash desk provided for that purpose in the Centre of the Restaurant, as no money is taken at the Counters.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. As far as possible arrangements are made for Organ Students to practise; all enquiries *re* these arrangements should be made in the General Office (Room 6).

STUDENTS' AID FUND.

It is open to any person to assist students by paying the whole or any portion of their fees, by subscribing to the Students' Aid Fund, or by founding Exhibitions.

The Students' Aid Fund consists of a Capital sum of about £2,900, contributed in the course of the last thirty-seven years by friends of the Academy and patrons of the Art, the interest on which is advanced for the purpose of reducing the fees of deserving students.

In administering this Fund—which is all too small to meet the demands made on it—the most careful consideration is paid to the circumstances and qualifications of each beneficiary.

While the eventual repayment of the sums advanced is not made a condition of benefit, the Committee of Management welcome all efforts made to testify in this practical manner to the value and usefulness of the Fund.

Below is a note of the Income and Expenditure during 1928-29.

| INCOME. | | £ | s. | d. |
|---------------------------------------|----|-----|----|----|
| Balance brought forward | .. | 41 | 6 | 6 |
| From Investments and Subscriptions .. | .. | 122 | 17 | 11 |
| EXPENDITURE. | | | | |
| Grants towards fees to 12 students .. | .. | 100 | 5 | 6 |

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

The award of any Scholarship or Exhibition is subject to the acceptance by the candidate of the General Regulations of the Academy and of the curriculum arranged by the Principal.

There are seventy-two Scholarships and Exhibitions in active operation at present. They are obtainable by competition, and are tenable in accordance with the General Regulations of the Academy (see pages 32 to 34). Except where the contrary is stated, both Students and Non-Students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. **Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the respective dates of the competitions.** The holder of any R.A.M. or Associated Board Scholarship or Exhibition is, during its tenure, ineligible to hold any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant and hold a new election for the residue of the term thereof. No departure from or alteration in the foregoing rules can be made except by special resolution of the Committee of Management.

The Scholarships and Exhibitions comprise :—

ANY BRANCH OF MUSIC.

- | | | |
|--------------------------------------|----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| *BAUME (MANX) | .. | Open to Candidates between 14 and 22 years born of Manx parents within certain limitations. Next competition September, 1932, unless extended. |
| (Three years' free tuition.) | | |
| *STERNDALE BENNETT | .. | Competed for biennially in April by Male British-born subjects aged between 14 and 21 years. Next competition Easter, 1932. |
| (About £32 per annum.) | | |
| PIANOFORTE. | | |
| *EMMA LEVY | .. | Open to Jewish candidates of either sex between 15 and 20 years on day of competition. Next competition September, 1931. |
| (Three years' free tuition.) | | |
| *LISZT | .. | Open to both sexes between 14 and 20 years on day of examination. Three years' free tuition, and thereafter an annual payment for two years towards tuition abroad. Next competition September, 1933. |
| †POTTER EXHIBITION | .. | Competed for annually in December alternately by Male and Female Students of not less than two years' standing. Competition in 1930 will be for Females. |
| (About £10.) | | |
| ‡ELIZABETH STOKES | .. | Competed for annually in September by British-born subjects of either sex between 14 and 21 years. Past or present Students of R.A.M. and R.C.M. are ineligible. |
| (Two years' free tuition.) | | |
| *ELIZABETH STOKES (OPEN) .. | .. | Competed for annually in September by British-born subjects of either sex between 14 and 21 years of age. |
| (Two years' free tuition.) | | |
| *THALBERG | .. | Competed for biennially by British-born Male and Female pianists alternately who are between the ages of 14 and 21 years. Next competition September, 1930, for Females. |
| (About £20 per annum for two years.) | | |
| *WILLIAM TOWNSEND | .. | Awarded in July by the Principal to a Student of either sex whose first study is pianoforte. |
| (£22 per annum for one year.) | | |

ORGAN.

- | | | |
|----------------------------------------------------------|----------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| †MAUD MARY GOOCH | .. | Open to British-born subjects of either sex between 14 and 21 years on date of competition. Next competition September, 1930. |
| (Three years' tuition on payment of £3 or 8d. per term.) | | |
| * Open. | † Students of R.A.M. only. | ‡ Those who have not Studied at R.A.M. |

- ‡SIR JOHN GOSS Open to Chorister Boys to be elected by the Council of the Royal College of Organists.
(Three years' free tuition.)
- *HENRY SMART Competed for triennially in September by British-born Male and Female subjects alternately who must be under 20 years. Next competition September, 1931, for Females.
(About £21 per annum for three years.)
- †STAINER EXHIBITION Awarded annually to the best Candidate who enters as a student in Organ Playing at Michaelmas.
(£20.)
- ‡THOMAS THRELFALL Open to British subjects of either sex under 21 years on date of competition. Next competition September, 1931, unless extended.
(About £42 per annum.)

VIOLIN.

- ‡DOVE Open to Male and Female British Candidates under the age 18 years on date of Examination. Next competition September, 1931, unless extended.
(About £33 per annum for three years.)
- †GOWLAND HARRISON BEQUEST .. . Scholarships open to British-born Male Students who have gained Bronze Medal. Next competition September, 1932.
(Free tuition for two years.)
- *CHARLES OLDHAM Open to British-born subjects of either sex not over 18 years on date of competition. Next competition September, 1931, unless extended.
(About £32 per annum for three years.)
- *BROUGHTON PACKER BATH.. .. . Open to Male and Female British subjects between 14 and 21 years. Next competition September, 1930.
(Three years' tuition on payment of £1 per term.)
- *SAINTON Competed for triennially by British-born subjects of either sex under 18 years on the date of examination. Next competition September, 1931.
(About £15 per annum for three years.)

VIOLONCELLO.

- *BROUGHTON PACKER BATH.. .. . Competed for triennially by Male British subjects between 14 and 21 years. Next competition September, 1930.
(Three years' tuition on payment of £1 per term.)

INSTRUMENTAL.

- *CAMPBELL CLARKE For particulars see under Singing Scholarships, with which it is held in conjunction.
- †ROSS Competed for by Students of the R.A.M. under conditions determined by Governing Bodies. Next competition September, 1932, unless extended.
(Two or three years' free tuition.)
- ‡JOHN THOMAS (WELSH) Competed for triennially in September. Next competition will be in September, 1932, for Instrumentalists (who must be under 21 years) of both sexes and either they or their parents must have been born in Wales.
(Three years' tuition on payment of about £4 4s. per term.)

SINGING.

- *CAMPBELL CLARKE Open to British subjects of either sex within certain age limits. Next competition September, 1931, unless extended.
(About £36 per annum for three years.)
- †LILIAN ELDÉE Held alternately at the R.A.M. and the R.C.M. In the case of the R.A.M. it is conferred on the Female Vocal Student most deserving thereof.
(About £60 per annum.)
- †ANNE E. LLOYD EXHIBITION .. . Competed for annually by Students of either sex of two years' standing whose principal study is Singing and who hold the Bronze Medal.
(About £12 12s.)
- †JOSEPH MAAS PRIZE Competed for each year by the then Students of particular School selected by the Trustees, and is confined to Tenor Vocalists.
(Independent of the Academy.)
(£10 towards cost of one year's tuition.)
- ‡PAREPA-ROSA Competed for biennially by British-born Female Vocalists between 18 and 22 years. Next competition September, 1931.
(About £34 per annum for two years.)
- †ROSS Competed for by R.A.M. Students under conditions determined by Governing Bodies. Next competition (for Female Vocalists) September, 1931, unless extended.
(Two or three years' free tuition.)
- ‡SAINTON-DOLBY Competed for triennially by British-born Contralto and Soprano Vocalists, at alternate elections, between 17 and 20 years. Next competition in September, 1931, for Soprano Vocalists.
(£16 18s. per annum.)

* Open.

† Students of R.A.M. only.

‡ Those who have not Studied at R.A.M.

- ‡EDWARD AND ANNE SEGUIN .. Open to Vocalists born in America or Great Britain and between
(Two years' free tuition.) .. 17 and 22 years. Next competition September, 1931, unless
extended, will be for Females.
- ‡GEORGE MENCE SMITH .. Competed for biennially by Male (under 23 years) and Female
(About £19 per annum.) .. (under 21 years) Vocalists alternately. Next competition
(for Males) September, 1931.
- ‡JOHN STOKES .. Competed for annually in September by British-born Baritones
(Two years' free tuition.) .. who have not studied at the R.A.M. or R.C.M. and who are
between 18 and 23 years.
- *JOHN STOKES (OPEN) .. Competed for annually in September by British-born Baritones
(Two years' free tuition.) .. between 18 and 23 years.
- ‡JOHN THOMAS (WELSH) .. For particulars see under Instrumentalists Scholarships, with
which this Scholarship is alternately offered for competition.
- *TUER .. Open to British-born subjects (Contralto Voice). Next com-
(About £23 per annum for two .. petition September, 1930.
years.)
- †WESTMORLAND .. Competed for annually in December by Male and Female
(About £11.) .. Vocalists in alternate years who are between 18 and 24 years.
Competition in 1930 will be for Males.
- ‡SISSELLE WRAY .. Open to Female Vocalists. Next competition September, 1931.
(Two years' free tuition.)
- OPERATIC SINGING.**
- ‡D'OYLY CARTE MEMORIAL .. Open to Male and Female Students in Singing under con-
ditions decided by the Committee of Management.
- COMPOSITION.**
- †BLUMENTHAL .. Open to Students of either sex. Next competition September,
1931.
- *SIR MICHAEL COSTA .. Open to Male Candidates, who must be natives of England or
(Three years' free tuition.) .. Wales and under 21 years on date of competition. Next
competition Michaelmas, 1930, unless extended.
- *LISZT .. For particulars see under Pianoforte Scholarships, with which
it is held in conjunction.
- *G. A. MACFARREN .. Competed for triennially by British-born Candidates between
(Three years' free tuition.) .. 15 and 21 years on day of examination. Next competition
September, 1930, unless extended.
- †LIONEL MONCKTON .. Competed for annually by students who have been in the R.A.M.,
(Free tuition for one year or more.) .. for not less than three terms. Next competition July, 1931,
unless extended.
- *HENRY SMART .. For particulars see under Organ Scholarships, with which it is
held in conjunction.
- *GORING THOMAS .. Open to British-born subjects of either sex not under 18 years
(Three years' free tuition.) .. on date of competition. Next competition Michaelmas, 1931.
- *JOSEPHINE TROUP .. Open to British-born Females not under 15 nor over 25 years,
(£34 10s. per annum for five .. on the first day of month in which competition is held. Next
years.) .. competition September, 1934.
- ELOCUTION.**
- *ANNIE M. CHILD .. Open to British-born subjects of either sex between 16 and 19
(About £20 per annum for .. years on the day of competition. Next competition September
two years.) .. 1931, unless extended.
- GENERAL.**
- ‡ADA LEWIS .. The subjects are chosen by the Committee of Management and
(Five Annually.) .. announced about May each year.
- ASSOCIATED BOARD OF R.A.M. AND .. Competitions take place annually in July. Full particulars from
R.C.M. (Six). .. the Secretary, Associated Board, 15, Bedford Square, W.C. 1.
- *BACH AND BEETHOVEN .. One Scholarship offered annually for the best performance of
Works by Bach or Beethoven alternately. Candidates must
be between the ages of 16 and 25 years on the day of com-
petition. The competition in September, 1930, will be for
the performance of works by Bach.
- *WALTER STOKES .. Four open scholarships, tenable for one year, with possible ex-
tension.

Further particulars of the Scholarships and Exhibitions are given in a separate Prospectus which can
be obtained on application to the Secretary.

* Open. † Students of R.A.M. only. ‡ Those who have not Studied at R.A.M.

PRIZES.

There are also the following Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The winner of any Prize is ineligible for future competitions for that particular Prize.

For Any Branch of Music—

MARY BURGESS MEMORIAL PRIZE.
THE SIR EDWARD COOPER PRIZE.
HUBERT KIVER PRIZE.
R.A.M. CLUB PRIZE.

For Pianoforte Playing—

THE ALBANESE PRIZE.
PHILIP LESLIE AGNEW PRIZE.
STERNDALE BENNETT PRIZE.
BLAKISTON MEMORIAL PRIZE.
MESSRS. CHALLEN & CO. PRIZE.
MESSRS. CHAPPELL & CO. PRIZE.
JANET DUFF GREET PRIZE.
WALTER MACFARREN PRIZES (Two).
EDWARD W. NICHOLLS PRIZE.
MATTHEW PHILLIMORE PRIZE.
PIANOFORTE ADVISORY BOARD PRIZE.
W. A. RICHARDS MEMORIAL PRIZE.
ALEXANDER ROLLER MEMORIAL PRIZE.
FREDERICK WESTLAKE PRIZE.
CUTHBERT WHITEMORE PRIZE.

For Violin Playing—

THE BEARE PRIZE.
J. & J. BROUGH PRIZE.
ALFRED GIBSON MEMORIAL PRIZE.
ALFRED J. WALEY PRIZE.

For Viola Playing—

ALFRED GIBSON MEMORIAL PRIZE.
LESLEY ALEXANDER GIFT.
LIONEL TERTIS VIOLA PRIZE.

For Violoncello Playing—

LESLEY ALEXANDER GIFT.
ALESSANDRO PEZZE PRIZE.
PIATTI PRIZE.
LEONARD G. VALLANCE PRIZE.

For Harp Playing—

JULIA LENEY PRIZE.

For Wind Instrument Playing—

J. & J. BROUGH PRIZE (Flute).
E. F. JAMES PRIZE.

For Singing—

ARNOLD BAX PRIZE.
GOLDBERG PRIZE.
GRISI AND MARIO PRIZE.
MINNIE HAUKE PRIZES (Two).
ISABEL JAY MEMORIAL PRIZE.
PAREFA-ROSA PRIZE.
RUTSON MEMORIAL PRIZES (Two).
SAINTON-DOLBY PRIZE.
SWANSEA EISTEDDFOD PRIZE.
FRED WALKER PRIZE.

For Operatic Singing—

GILBERT R. BETJEMANN MEMORIAL PRIZE.

For Sight Singing—

HENRY R. EYERS PRIZE.

For Composition—

PHILIP LESLIE AGNEW COMPOSITION PRIZE.

BATTISON HAYNES PRIZE.

HINE GIFT.

CHARLES LUCAS PRIZE.

CUTHBERT NUNN PRIZE.

JOSIAH PARKER PRIZE.

OLIVERIA PRESCOTT PRIZE.

For Elocution—

LADY HOPKINSON PRIZE.

ALBERT HUNT SHAKESPEAREAN PRIZE.

CECIL MARTIN PRIZE.

CHARLOTTE WALTERS PRIZES (Two—Dramatic).

For Teaching—

RIDLEY PRENTICE PRIZE.

General—

LEONARD BORWICK PRIZE.

DOVE PRIZE.

ELSIE HORNE GIFT.

MANNS MEMORIAL PRIZE.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (Awarded triennially).

ELIZABETH, JOHN AND WALTER STOKES PRIZES AND BURSARIES (Twenty).

Further particulars of the Prizes will be found in a separate Prospectus which can be obtained on application to the Secretary.

REVIEW WEEKS.

To supplement and to lead up to the Annual Examinations in the Midsummer Term, the Committee of Management have decided to set aside for special intensive work one whole week towards the end of each of the Michaelmas and Lent Terms.

Particulars of these weeks will be found in the Calendar (pp. 12 & 15).

The work in the Academy during these special weeks will be arranged so as :—

- (1) To provide opportunity for students to co-ordinate their separate studies, and to survey and summarise their work during the previous part of the term ;
- (2) to provide special lectures, lecture-lessons and recitals designed to illustrate and explain the broad principles and necessary conditions of physical and mental development which underlie all educational and artistic progress ;
- (3) to afford special indication as to the standards and attainments expected in the Midsummer Examinations from both a Technical and an Interpretative point of view.

The dates of these special weeks are :—

| | | |
|-------------------------------|-------|-----------------------|
| Michaelmas Term | | Dec. 1st—6th, 1930. |
| Lent Term | | Mar. 23rd—28th, 1931. |
| Midsummer Term (Examinations) | | July 6th—11th, 1931. |

During these three weeks no ordinary lessons will be given in the Academy. Students will, however, be obliged to attend such lectures, etc., as the Principal may determine, in order to qualify for their Annual Awards.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term (for dates, see above), every Student who has attended throughout the Academic Year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress awards are made as follows : For Principal Studies, Composition, and Aural Training :—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages—Prize Books.

For Second and other Studies, "Honourable Mention." Those who have twice previously obtained "Honourable Mention" will be permitted to enter as for Principal Studies.

THE LIBRARY.

(REFERENCE AND LENDING.)

The Library is open to Professors and Students for reference and study every week-day during each term (special holidays excepted), from 10 to 1 and from 2 to 5 (Saturdays excepted). Books and Music may be borrowed from 11 to 1 and 2 to 4 (Saturdays excepted).

Students who desire the privilege of borrowing works from the Lending Library must sign an agreement and maintain a deposit of 10s. with the Cashier.

The use of the Library is a very valuable privilege to Students ; nearly 4,000 volumes are in circulation per term

The Library of the Royal Academy of Music was formed at the foundation of the Institution, by various Gifts and Bequests, the most important of these being : (1) The Library of Richard J. S. Stevens. (2) A collection of Orchestral Scores, published and presented by Messrs. Novello & Co., which was supplemented in 1912 by a gift of their complete collection of the Vocal Scores of Operas, Oratorios, Cantatas, etc. (3) The Library of C. Ainsley Barry, containing over 250 Full Scores of Orchestral, Choral works and Concertos and many volumes of Music Literature. (4) The Library of Arthur Prendergast—some 200 volumes—consisting chiefly of old Church Music, including the Masses of Cherubini, Haydn and Mozart and Anthems and Services by the great English Church composers. Operas of the modern French school and most of the Vocal and Instrumental works of Charles Gounod, Ballets by Delibes and Widor; also Operas by Gluck, Meyerbeer, Mozart, Rubinstein and Wagner.

The Library has been further enriched by valuable bequests and gifts of Music from : Mrs. Afton, Madame Albanesi, Miss M. Arkwright, Messrs. Augener, Miss Constance and Mr. Walter Bache ("Liszt" Library), Mr. W. O. Bailey, Dr. G. J. Bennett, Messrs. O. Beringer, G. H. Betjemann, British Museum Duplicates (presented by the Trustees), Lady Cooper, Mr. F. Corder, Mr. F. R. Cox, Miss Cunningham, Miss Mary Denton-Cardew, Miss Inez Dicksée, Miss H. Clairborne Dixon, Mrs. Gustave Ellissen, Col. A. Finlay, Miss Muriel Foster, Dr. W. G. A. Griffiths, Mrs. A. Hankey, Messrs. Hawkes & Son, Miss Ida Hedges (two gifts), Mr. E. Heron-Allen, Mrs. F. M. Humfrey, Miss Isobel Jay, Dr. Ernest Jones, The Hon. Harry Lawson (Joseph Bennett Collection), Lady Macfarren, Sir Alexander C. Mackenzie, Miss Marian Mackenzie, Mr. R. W. Maxwell-Muller, Mrs. E. Mirfield, The Royal Philharmonic Society of London, Messrs. Peters of Leipzig, Mrs. Alice F. Rathbone, Miss Oliveria L. Prescott, Dr. H. W. Richards, Mr. Tracy Robson, Sir Charles Santley, Mr. Leo F. Schuster, Mrs. Le Mare Shallis, Dr. Lea Southgate, Mr. Charlton T. Speer, Mrs. W. Hugh Spottiswoode (Spottiswoode-Beddome collection), Sir Arthur Sullivan, Mr. George G. T. Treherne, Mr. William Wallace, Messrs. Joseph Williams, Ltd., Miss Agnes Zimmermann, and others.

The REFERENCE LIBRARY comprises—in addition to the complete Editions of the works of Bach, Beethoven, Berlioz, Handel, Mozart, Purcell, Schubert, Schumann and Wagner, etc.—Full Scores of Overtures, Symphonies and other Orchestral works, Dramatic and Choral works, Concertos for various Instruments; a large collection of Sixteenth and Seventeenth Century Music; early theoretical works and treatises, and many Manuscripts.

The LENDING LIBRARY comprises : Sheet Music and volumes of Solos, Duets, Studies, etc., for Pianoforte and other Instruments, Vocal Scores of Operas, Oratorios, Cantatas, Masses, etc. Chamber Music, Vocal Albums, Tutors, Theoretical Works and Music Literature ; also a collection of some 560 volumes, comprising the chief standard works in Prose and Poetry, and Text-books on English Literature, left to the Library in 1922 by Miss Annie M. Child, who was a Professor of Elocution at the R.A.M. for many years. This splendid bequest is of the greatest help and educational value to Students, especially to those whose studies include Elocution and the Drama.

For further information respecting the Lending Library, see printed Rules.

As the Royal Academy of Music is affiliated to the London University, Students have the privilege of borrowing books, etc., from the London University Musical Library at South Kensington.

THE ANGELINA GOETZ LIBRARY.

(Founded in Memory of Angelina Goetz by her children in 1903.)

This library contains about 350 full orchestral scores of modern works. By the Deed of Gift it is provided that : "all members of the Corporate Body and Students in the R.A.M., and any other person who has the special permission of one of the Donors, the Principal, Warden, or Secretary of the Academy, shall have access during term-time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock."

STUDENTS' CONCERTS AND RECITALS.

Evidence of the progress made by Students is given at the Weekly (Fortnightly and Practice) Concerts held during term (for dates of forthcoming Concerts see Calendar pp. 10 to 18) in the Duke's Hall at the Academy, and by the Public Chamber, Choral and Orchestral Concerts, and Organ Recitals given from time to time in such Concert Hall as the Committee of Management may select.

Recitals and Concerts by Students of individual Professors are given in the Centenary Lecture Hall at the Academy from time to time. Due notice of these is given by announcement on the Academy notice-boards.

Friends of Students, Subscribers to the Institution, etc., may be admitted to these Concerts subject to limitations as to space and other circumstances.

Students who wish to perform with Orchestra or Ensemble Classes, or at any of the regular Concerts, etc., indicate, on the appropriate vouchers, particulars of what they are prepared to perform.

OPERA PERFORMANCES.

From time to time since 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. Since 1912, selections from more than sixty Operas, and the performance of thirty-two complete works have comprised the work of the Opera Class. The list of the complete Operas is as follows:—

| | |
|------------------------------------------|-----------------|
| "Fidelio" | Beethoven |
| "Carmen" | Bizet |
| "Venus and Adonis" | Dr. Blow |
| "Dross" (A Melodrama) | P. Corder |
| "Margaret" | F. Corder |
| *"L'Enfant Prodigue" | Debussy |
| *"The Enchanted Garden" | T. Dunhill |
| "Merrie England" | German |
| *"The Blue Peter" | Armstrong Gibbs |
| *"Savitri" | Gustav Holst |
| "Hänsel and Gretel" | Humperdinck |
| "I Pagliacci" | Leoncavallo |
| "Cricket on the Hearth" | Mackenzie |
| "Manon" | Massenet |
| *"Bastien and Bastienne" | Mozart |
| "The Impresario" | Mozart |
| "The Magic Flute" | Mozart |
| "The Marriage of Figaro" | Mozart |
| "The Nightingale and the Rose" | Cuthbert Nunn |
| *"La Serva Padrona" | Pergolesi |
| "Gianni Schicchi" | Puccini |
| "La Bohème" | Puccini |
| "Madam Butterfly" | Puccini |
| *"Dido and Æneas" | Purcell |
| "Samson & Delilah" | Saint-Saëns |
| "The Lover from Japan" | Sandford |
| "Princess Ida" | Sullivan |
| "Trial by Jury" | Sullivan |
| "The Yeoman of the Guard" | Sullivan |
| "Nadeshda" | Goring Thomas |
| "Falstaff" | Verdi |
| "Rigoletto" | Verdi |
| "The Mastersingers of Nuremberg" | Wagner |
| "The Valkyrie" | Wagner |

* Performances of these Operas were given entirely staged, rehearsed and produced by Students.

DRAMATIC PERFORMANCES.

Performances by the Dramatic Class have been given in the Duke's Rehearsal Theatre in the Academy and elsewhere for very many years. A few of the works which have been performed in their entirety in recent years are as follows :—

| | | | | | |
|---------------------------|----|----|----|----|----------------------------------|
| "The Maker of Dreams" | .. | .. | .. | .. | Oliphant Down |
| "The Golden Doom" | .. | .. | .. | .. | Lord Dunsany |
| "The Sleeping Beauty" | .. | .. | .. | .. | Thomas Evelyn Ellis |
| "Pygmalion and Galatea" | .. | .. | .. | .. | W. S. Gilbert |
| "The Hut above the Tarn" | .. | .. | .. | .. | Nevin Halys |
| "Gemma" | .. | .. | .. | .. | Nevin Halys |
| "The Queen of Cornwall" | .. | .. | .. | .. | Thomas Hardy |
| "Waiting for a 'Bus" | .. | .. | .. | .. | Gertrude Jennings |
| "A War Committee" | .. | .. | .. | .. | Knoblock |
| "The Hunchback" | .. | .. | .. | .. | Knowles |
| "The House of the Winds" | .. | .. | .. | .. | Lambe |
| "Mr. Sampson" | .. | .. | .. | .. | Charles Lee |
| "Op o' my Thumb" | .. | .. | .. | .. | Frederick Fenn and Richard Price |
| "David Garrick" | .. | .. | .. | .. | T. W. Robertson |
| "The Merchant of Venice" | .. | .. | .. | .. | Shakespeare |
| "Midsummer Night's Dream" | .. | .. | .. | .. | Shakespeare |
| "Much Ado about Nothing" | .. | .. | .. | .. | Shakespeare |
| "Twelfth Night" | .. | .. | .. | .. | Shakespeare |
| "Two Gentlemen of Verona" | .. | .. | .. | .. | Shakespeare |
| "The Rivals" | .. | .. | .. | .. | Sheridan |
| "The School for Scandal" | .. | .. | .. | .. | Sheridan |
| "She Stoops to Conquer" | .. | .. | .. | .. | Sheridan |

In addition to these many excerpts from plays by Shakespeare, Sheridan and other well-known playwrights have been given.

Various performances have also successfully been produced and staged from time to time entirely by Students, the following having been given during recent years :—

"Outward Bound," by Sutton Vane.

"The Fake," by Frederick Lonsdale.

"The Rising Generation," by Wyn Weaver and Laura Leycester.

"Mary Rose," by Sir James Barrie.

"The Dover Road" by A. A. Milne.

The dates of various Opera and Dramatic performances are announced by advertisement in the Press and on the notice-boards in the Academy.

TEACHERS' TRAINING COURSE (T.T.C.).

All Students who wish to enter the Teaching Profession are strongly advised to prepare themselves for Registration by the Teachers Registration Council, 47, Bedford Square, W.C. 1.

One of the essentials for Registration is attendance for one Academic Year at a Teachers' Training Course. See Special Syllabus which may be obtained from the Secretary of the R.A.M.

Students of the R.A.M. who satisfy the Principal or Warden as to attainments may, during or after their fourth year at the Academy, take their Principal Study and the Training Course in lieu of the ordinary curriculum, for the same fees, *viz.*, £14 14s. per term. Those who have passed the L.R.A.M. Examination in the subject which is their principal study may have this privilege during their third academic year, subject to the approval of the Principal.

A Special Examination for a Diploma certifying ability in Teaching will be held in July in connection with this Course.

SPECIAL DIPLOMA IN TEACHING.

1. All Students who have taken the full Teachers' Training Course in the Royal Academy of Music throughout one Academic Year may sit for an examination in the Teaching of Music (with special reference to their Principal Subject). This Examination will be held at the end of the Midsummer Term.

2. Students who pass this Examination will receive a Diploma signed by the Principal, certifying ability in Teaching, with special reference to their Principal Subject (Pianoforte, Singing, etc.). This Diploma will not be issued to Students under the age of twenty-one, nor to those who are unable to produce evidence of having passed an examination equivalent to matriculation. It will not entitle holders to use any letters after their names (except as stated in paragraph 3 below).

3. Students who are successful in this Examination, and who are Licentiates of the Academy, or who become Licentiates of the Academy in any of the Principal Subjects, will be entitled to describe themselves "L.R.A.M. (Honours)."

4. This Examination and the L.R.A.M. must in each case refer to the same Principal Subject.

5. Students of the Academy who have gained the Certificate of Merit with Distinction in their Principal Subject, and the Special Diploma of the Teachers' Training Course, may be recommended by the Committee of Management to the Directors for the distinction of "Associate (by Examination) of the Royal Academy of Music."

LICENTIATESHIP EXAMINATION

(L.R.A.M.).

An examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy three times a year—viz., during the Summer, Christmas and Easter Vacations. The fee payable is £5 5s., and successful candidates thereat are created by the Directors LICENTIATES OF THE ROYAL ACADEMY OF MUSIC, with the exclusive right to the use after their names of the letters L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be qualified to begin practising that branch of the musical profession in which they have been examined.

Students who have obtained the L.R.A.M. and Special Diploma of the Teachers' Training Course (in the same Principal Subject) will be entitled to describe themselves as L.R.A.M. (Honours).

For further particulars see separate Syllabus, which can be obtained on application.

GRADUATE COURSE (G.R.S.M., LONDON).

A special Course in Training in Teaching Music, leading to an Examination for a Diploma, is held jointly by the Royal Academy of Music and the Royal College of Music. The Course extends for three years, and the possession of the Diploma confers on the holder Graduate Status as defined by the Second Report of the Standing Joint Committee on Scales of Salaries for Teachers in Secondary Schools (Burnham Committee.) Students cannot take this Course unless they have passed either a Matriculation Examination or its equivalent.

For details see separate Prospectus, which can be obtained on application to the Secretary.

The Fee for the Graduate Course is Fourteen Guineas per term.

JUNIOR SCHOOL.

The following three pages deal specifically with such particular information as is usually required by Pupils about to enter the Junior School.

The Junior School of the Academy provides sound and suitable instruction for pupils who are too young to be admitted as students and whose time is chiefly occupied with their general education.

COURSE OF STUDY.

All pupils are required to take the following Course :—

1. Principal Study.—Two lessons of 30 minutes each per week.

*** These weekly lessons are individual lessons of half an hour each lesson, but pupils are expected and desired to attend the lessons of their fellow students as far as practicable, subject to the approval of the Professor concerned.*

2. Elements of Music.—One lesson of 30 minutes in class.

3. Sight Singing and Aural Training.—One class lesson of 30 minutes.

The fee for the course of study is seven guineas per term.

A Singing Class will be held once a week on condition that a minimum of 10 pupils attend. For this class an extra fee of one guinea per term will be charged.

Any of the following subjects may, with the approval of the Principal, be taken as Principal Study :—

1. PIANOFORTE.
2. ORGAN.
3. VIOLIN.
4. VIOLA.
5. VIOLONCELLO.

6. HARP.
7. SINGING.
8. ELOCUTION.
9. DANCING.

Any of the above subjects and Languages (French, German and Italian) may be taken as an extra study with the approval of the Principal, on payment of the appropriate fee.

FEES.

The fees, which must be paid in advance or on the first day of each term, are as follows :—

| | £ | s. | d. |
|--------------------------------------------|---|----|----|
| Entrance Fee (including Examination) .. | 1 | 1 | 0 |
| Tuition Fee, for ordinary Course of Study, | | | |
| per term.. .. . | 7 | 7 | 0 |

ADDITIONAL SUBJECTS.

Any of the above subjects numbered 1 to 7 inclusive :—

| | £ | s. | d. |
|----------------------------------------|---|----|----|
| One individual lesson per week | 3 | 3 | 0 |

JUNIOR.†



ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INCORPORATED BY ROYAL CHARTER, 1830.

APPLICATION FOR ADMISSION TO JUNIOR SCHOOL AT*.....TERM, 19 ..

1. Name in full (block letters).....

2. Home address.....

Town address.....

3. Date and Place of Birth.....

4. Subject for Principal Study.....

5. State any General Education Certificates held.....

6. State any Musical Education Certificates held.....

7. Name and Address of Referee for character and respectability in case the Applicant is not previously known to the Principal—

Signature of Parent or Guardian.

Date.....

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—The Fee for the Entrance Examination is One Guinea, which, together with this Form properly filled up, should be sent to the Secretary. The time of the Entrance Examination will then be communicated to the candidate. Cheques and Postal Orders should be made payable to the Royal Academy of Music. Scottish, Irish and Channel Islands' Cheques should be made out for an additional sixpence to cover Bank charges.

* See page 51 of General Prospectus.

† See page 50 of General Prospectus.

1800

ROYAL ACADEMY OF MUSIC

FOR THE YEAR 1800

OF THE

ROYAL ACADEMY OF MUSIC

OF THE

ROYAL ACADEMY OF MUSIC

OF THE

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ROYAL ACADEMY OF MUSIC

OF THE

ROYAL ACADEMY OF MUSIC

OF THE

(Junior School.)

| | Per Term. | | |
|-----------------------------------------------|-----------|----|----|
| | £ | s. | d. |
| Elocution (one individual lesson per week) .. | 1 | 11 | 6 |
| Dancing (one individual lesson per week) .. | 1 | 11 | 6 |
| Languages (French, German or Italian) .. | 1 | 11 | 6 |
| Singing Class .. | 1 | 5 | 0 |

Scottish, Irish and Channel Islands' Cheques should be made out for an additional sixpence to cover Bank charges.

Cheques and Postal Orders should be made payable to the Royal Academy of Music, crossed *The Westminster Bank, Ltd., Harley Street Branch.*

All remittances should be addressed to *The Secretary*, who alone gives official receipts.

PUPILS.

No one over 16 years of age will be allowed to remain in the Junior School ; but those who have been admitted as pupils will be permitted to complete the Academic Year.

The Academic Year extends from the end of September to the end of July, and is divided into three terms, Michaelmas, Lent and Midsummer, with intervening Vacations at Christmas and Easter. (For Calendar and Terminal Arrangements, see pp. 10-18.)

The entry form will be found inset opposite.

This should be filled in and sent to the Secretary together with a fee of £1 1s. od.

On receipt of the entry form, a notice will be sent a few days before the entrance examination informing the candidate at what time he or she should attend.

Pupils are admitted at the beginning of each term or half-term, and before being accepted they are examined by the Principal or Warden.

This examination takes place a few days before each term and half term (for dates see Calendar, pp. 10-18.)

The Committee of Management reserves the right of refusing the entry or re-entry of any pupil of the Junior School, without giving any reasons for such refusal.

Pupils from the Junior School who subsequently enter the Royal Academy of Music as Students will be required to pay a further entrance fee of £1 1s. od.

Pupils in the Junior School will be placed under Teachers who have special experience in the instruction of children. The allotment of pupils to Teachers is left *absolutely to the discretion of the Principal.*

In order to interfere as little as possible with a pupil's general education, every effort will be made to arrange lessons and classes to meet individual requirements.

(Junior School.)

Pupils are not accepted for a shorter period than one term, nor can they be allowed to take less than the ordinary Course of Study (see above).

At least 14 days' notice of the removal of a pupil is required; failing this the fees for a half-term will be payable.

ANNUAL EXAMINATIONS.

Towards the end of Midsummer Term (for date see Calendar, p. 18) all pupils who have attended throughout the Academic Year are required to undergo an Examination in each subject of their Course.

Certificates will be awarded to those pupils whose progress is deemed by the Principal to merit the award.

Those who have not attended 75 per cent. of their lessons and classes throughout the Academic Year will be ineligible for these awards.

CONCERTS.

A Concert by Pupils of the Junior School is given at the end of each Academic term in the Centenary Lecture Hall at the Royal Academy of Music. (For dates of these Concerts see Calendar, pp. 10-18.)

LADY SUPERINTENDENT.

All Pupils are under the care of Mrs. Whiting, the Lady Superintendent, to whom they can refer at any time.

RESTAURANT.

For particulars of the Restaurant, where luncheons, teas, etc., are obtainable by the Pupils of the Junior School, see p. 37.

PUPILS' PRACTICE.

Owing to lack of space, general practice cannot be permitted at the Academy.

GENERAL REGULATIONS.

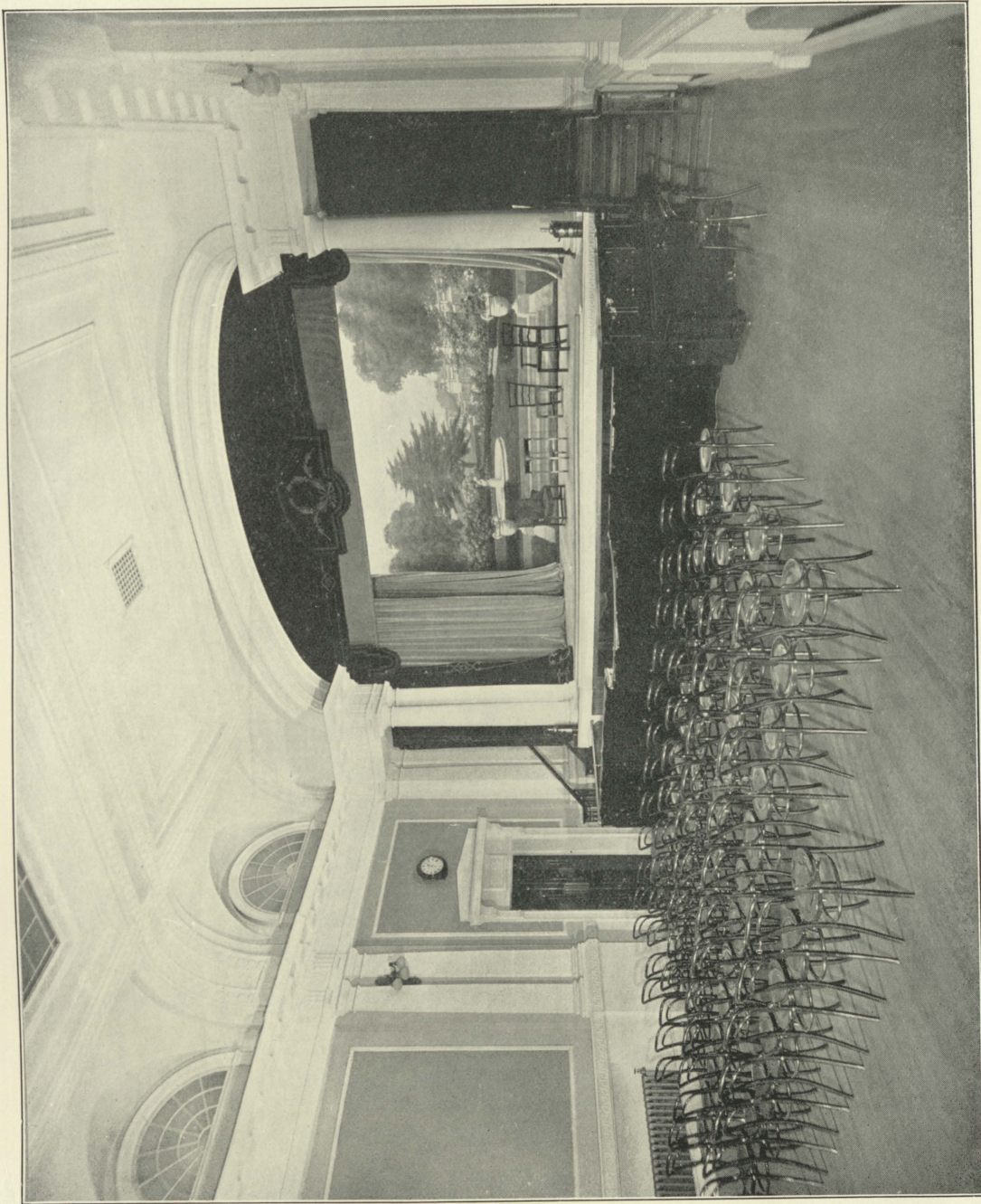
All Pupils have to sign a form agreeing to keep the same regulations as are set out on pp. 32-34.

Pupils in the Junior School are not Students of the Academy, nor are they entitled to the privileges which such studentship confers.

No pupil shall be allowed to undertake any public engagement without the sanction of the Principal.

Pupils and ex-pupils of the Junior School are not allowed to add the letters R.A.M. to their names.

ALL Pupils must fill in, at the beginning of EACH TERM, a pupil's address voucher provided for that purpose, whether they have changed their address or NOT. Also all changes of Address must be immediately notified. Failure to comply with this requirement will, in all cases, render the pupil liable for any consequences which may ensue.



THE DUKE'S REHEARSAL THEATRE.



BEQUESTS OF MUSICAL INSTRUMENTS.

The Academy has from time to time benefited by the generosity of friends who have given or bequeathed valuable instruments as objects of artistic interest, or for the use of talented students approved by the Committee of Management and under conditions framed by them. Amongst the most important of these are :—

A Grand Pianoforte by Steinway, and

A Violin by Stradivarius, bequeathed by the late Mrs. Lewis Hill.

A number of Violins and Violas by Stradivarius, Amati, and others, bequeathed by the late Mr. John Rutson.

A Violin by Guadagnini, once the property of Ludwig Strauss, presented by Miss Ida Freund.

Two Violins, presented by Mr. Fredk. Geo. Fitch, J.P.

In memory of the late Mr. Thomas Threlfall, for many years Chairman of the Committee of Management, his widow has presented (in addition to a Scholarship and a handsome contribution to the Students' Aid Fund), a fine three-manual Organ, by Messrs. Norman & Beard, for the Concert Hall.

The late Sir James Dewar, Violin with bow.

Dr. Ernest Mathews, Double Bass.

Mr. Tracy Robson, a French Horn.

Mrs. Pearson, a Violin and 'Cello.

Mr. Arthur F. Hill (of the firm of Messrs. W. E. Hill & Sons, Bond Street, W.) has rendered valuable services to the Academy in connection with the care and examination of the stringed instruments, which services are cordially acknowledged by the Committee.

BYE-LAWS RELATING TO DISTINCTIONS.

- A.—Students who have taken the complete Academy curriculum for three years and obtained the Certificate of Merit with Distinction in their Principal Study at the Annual Examinations ; and who have attended the Teachers' Training Course during their fourth year at the Academy, and have passed the Teaching Diploma Examination in connection therewith—shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect—receive the additional distinction of being elected by the Directors Associates of the Royal Academy of Music, on completion of their studentship.
- B.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Royal Academy of Music.
- C.—Existing Associates of the Royal Academy of Music, and Associates elected under these Bye-Laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- D.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written Certificate of the Principal Music Professor, be elected by the Directors Fellows of the Royal Academy of Music.
- E.—The number of Fellows of the Royal Academy of Music shall be limited to one hundred and fifty.
- F.—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- G.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- H.—Existing Licentiates of the Royal Academy of Music and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M. (see p. 23).
- I.—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- J.—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

FELLOWS.

(F.R.A.M.)

(Immediate notification of change of address, etc., of any Fellow is desirable.)

ANTONIETTI, ALDO GEORGE DANIEL.
 ARNOLD, FRANK.
 BAKER, J. PERCY, B. Mus. Duncm.
 BALFOUR, HENRY LUCAS.
 BANTOCK, SIR GRANVILLE R., D. Mus., M.A.
 BARBIROLI, JOHN.
 BATES, THOMAS THORPE.
 BAX, ARNOLD.
 BELL, WILLIAM HENRY.
 BENNETT, GEORGE JOHN, D. Mus. Cantab.
 BOOTH, VICTOR.
 BOWEN, EDWIN YORK.
 CARSE, ADAM.
 CATHIE, PHILIP.
 COATES, ERIC.
 COLE, CYRIL WILTON.
 COOKE, REV. GREVILLE, M.A., B. Mus.
 CORDER, FREDERICK.
 CORDER, PAUL WALFORD.
 COVIELLO, AMBROSE.
 CUNNINGHAM, GEORGE D.
 DACE, ARTHUR W.
 DALE, BENJAMIN J.
 DAVIES, BEN.
 DOCKER, FREDERICK A. W.
 D'OISLY, MAURICE.
 DYKE, EDWIN SPENCER.
 FARJEON, HARRY.
 FLUX, ROBERT NEVILLE.
 FOWLES, ERNEST.
 FRYER, HERBERT.
 GERMAN, SIR EDWARD.
 GILL, C. H. ALLEN.
 GOOSSENS, EUGENE, Sen.
 GREENISH, ARTHUR JAMES, D. Mus. Cantab.
 HEMING, PERCIVAL ALFRED.
 HENNIKER, HENRY FAULKNER, D. Mus. Cantuar.
 HICKIN, WELTON.
 HINTON, ARTHUR.
 HOLLAND, THEODORE, O.B.E.
 IDLE, FRANK.
 KEEL, FREDERICK.
 KIPPS, WILLIAM JOHN.
 KNOTT, THOMAS BUTLAND.
 LACY, F. ST. JOHN.
 LAKE, HERBERT.
 LANGRISH, VIVIAN.
 LEMARE, EDWIN H.
 MACKENZIE, SIR ALEXANDER CAMPBELL,
 K.C.V.O., D. Mus. St. And., Cantab. et
 Edin., LL.D., D.C.L.
 MACPHERSON, STEWART.
 MARCHANT, STANLEY, D. Mus. Oxon.
 MATTHAY, TOBIAS.
 MCEWEN, JOHN BLACKWOOD, M.A., D. Mus.,
 F.R.C.M.
 MIDDLETON, HUBERT STANLEY, M.A., B. Mus.,
 Fellow of Peterhouse, Cambridge.
 MOORE, FREDERICK GEO. HY.
 NEWSTEAD, ARTHUR ERSKINE.

O'DONNELL, BERTRAM WALTON, M.V.O.
 OSWALD, ARTHUR.
 PARKER, BERTIE PATTERSON.
 PARKER, LOUIS NAPOLEON.
 PAYNE, ARTHUR W.
 PHILLIPS, CHARLES.
 PHILLIPS, MONTAGUE.
 POLLARD, CLAUDE FREDERICK.
 RADFORD, ROBERT.
 RANALOW, FREDERICK BARING.
 READ, ERNEST.
 REDDIE, CHARLES F.
 REED, WILLIAM HENRY.
 RONALD, SIR LANDON.
 ROSENBLUM, SYDNEY.
 SELIGMANN, HARRY A. L.
 SHAKESPEARE, WILLIAM.
 SMITH, JAMES WHITEHEAD.
 SOLOMON, JOHN.
 STEGGALL, REGINALD.
 SWINSTEAD, FELIX GERALD.
 TERTIS, LIONEL.
 THOMSON, MARCUS.
 VALE, WALTER S.
 WALENN, HERBERT.
 WALLACE, WILLIAM.
 WEBBE, SEPTIMUS.
 WEEKES, SAMUEL, D. Mus. Dub.
 WENDT, THEOPHIL.
 WHEELDON, GEORGE.
 WHITEHOUSE, WILLIAM E.
 WITHERS, HERBERT.
 WOOD, SIR HENRY J., D. Mus., F.R.C.M.
 WOOF, EDWARD ROWSBY.

ASHWELL, Miss LENA (Lady Simson).
 AUMONIER, Mrs. (Miss Gertrude Peppercorn).
 BAILEY, Mrs., *née* Ethel E. Bilsland.
 BANKS, Miss ANNIE.
 BAXTER, Madame LAURA.
 BILSLAND, Miss ETHEL E. (Mrs. Bailey).
 CHRISTIE, Miss WINIFRED.
 COHEN, Miss HARRIET.
 COLE, Miss (Mrs. Hedwig McEwen).
 DAVIES, Mrs. CADWALLADR, *née* Mary Davies,
 D. Mus.
 DAVIES, Miss MARY (Mrs. Cadwalladr Davies).
 EASTON, Miss FLORENCE G. (Mrs. MacLennan).
 FORREST, Miss ADA L. (Mrs. Cherry Kearton).
 GEERE, Mrs., *née* Edith Hands.
 GIBSON, Mrs., *née* Susan Spain-Dunk.
 GOODSON, Miss KATHARINE (Mrs. Hinton).
 HANDS, Madame EDITH (Mrs. Geere).
 HARE, Miss AMY.
 HARRISON, Miss MAUDE.
 HATCHARD, Miss CAROLINE G. (Mrs. Langford).
 HAYWARD, Miss MARJORIE.
 HESS, Miss MYRA.
 HILL, Miss CARMEN.

HINTON, Mrs. (Miss Katharine Goodson).
 HORNE, Mme. ELSIE (Mrs. Whyte).
 HOWELL, Miss DOROTHY GERTRUDE.
 JAMES, Mrs., *née* Elsie W. Owen.
 KEARTON, Mrs. CHERRY, *née* Ada L. Forrest.
 KENNEDY, Miss JESSIE HENDERSON (Mrs. Tobias Matthey).
 KENNEDY, Mrs. DORA, *née* Matthey.
 LANGFORD, Mrs., *née* Caroline G. Hatchard.
 LANGSTON, Miss EVELYN.
 LARKCOM, Madame AGNES.
 MACLENNAN, Mrs., *née* Florence G. Easton.
 MARTIN, Miss ANNIE JANE (Mrs. Russell Starr).
 MASON, Miss GWENDOLEN A. (Mrs. Sainton).
 MATTHAY, Miss (Mrs. Dora Kennedy).
 MATTHAY, Mrs. TOBIAS, *née* Jessie Henderson Kennedy.
 McEWEN, Mrs. HEDWIG, *née* Cole.
 MUKLE, Miss MAY.
 NEILSON, Miss JULIA (Mrs. Fred Terry).
 NEILSON-TERRY, Miss PHYLLIS.

OWEN, Miss ELSIE W. (Mrs. James).
 PEPPERCORN, Miss GERTRUDE (Mrs. Aumonier).
 RANSFORD, Miss MARY.
 SAINTON, Mrs. (Miss Gwen A. Mason).
 SCHARER, Miss IRENE.
 SHERIDAN, Miss MARGARET.
 SIMSON, Lady (Miss Lena Ashwell).
 SOPER, Miss SELINA PITT.
 SPAIN-DUNK, Miss SUSAN (Mrs. Gibson).
 STARR, Mrs. RUSSELL, *née* Annie Jane Martin.
 TERRY, Mrs. FRED (Miss Julia Neilson).
 THOMAS, Miss KATIE MATILDA.
 TURNER, Miss EVA.
 TURNER, Miss OLIVE.
 VINCENT, Mrs. ANNIE GRIFFITH.
 WEBB, Miss DOROTHEA.
 WEST, Miss LILY.
 WHITE, Miss MAUDE VALERIE.
 WHYTE, Mrs., *née* Elsie Horne.
 WILSON, Miss MARY THOMPSON.

DECEASED FELLOWS.

ADLINGTON, WILLIAM.
 ALLEN, HENRY R.
 ALLISON, HORTON CLARIDGE, D. Mus., T.C.D.
 et B. Mus. Cantab.
 AYLWARD, WILLIAM HENRY.
 BAY, WILLIAM.
 BAMBRIDGE, GEORGE EDMUND.
 BAMBRIDGE, WM. SAMUEL, B. Mus. Oxon.
 BANISTER, HENRY CHARLES.
 BARNBY, Sir JOSEPH.
 BARNETT, JOHN FRANCIS.
 BARNETT, ROBERT.
 BAUMER, HENRY.
 BENNETT, Sir WM. STERNDAL, D. Mus., M.A.
 Cantab.; D.C.L. Oxon.
 BERNHARDT, J. WILKES.
 BLAGROVE, HENRY GAMBLE.
 BLAGROVE, RICHARD.
 BODDA, FRANK R.
 BRIZZI, S.
 BROZEL, PHILIP.
 CHESHIRE, JOHN.
 COOKE, HENRY MICHAEL A. GRATTAN.
 COX, FRANK ROWLAND.
 CUMMINGS, RICHARD.
 CURWEN, JOHN SPENCER.
 CUSINS, Sir WILLIAM G.
 DAWSON, WM. HENRY CLARK.
 DEVAUX, ALFRED.
 DORRELL, WILLIAM.
 DOWLING, T. BARROW, D. Mus. Cantuar.
 DOYLE, CHARLES WESLEY.
 EDWARDS, FREDERICK GEORGE.
 EYERS, HENRY ROBERT.
 EYRE, ALFRED J.
 FANING, EATON, D. Mus. Cantab.
 FITTON, WALTER.
 FOLKE, FREDERICK R.
 FORD, ERNEST.
 FOSTER, MYLES BIRKETT.

FOWLER, CHARLES.
 GODFREY, Lieut. CHARLES, M.V.O.
 GODFREY, Lieut. DAN.
 GODFREY, FREDERICK A.
 GILBERT, ALFRED.
 HARPER, CHARLES.
 HARPER, THOMAS.
 HARRISON, WILLIAM.
 HAWLEY, H. STANLEY.
 HAY, WALTER CECIL.
 HILL, HENRY WEIST.
 HOLMES, WILLIAM HENRY.
 HOWELL, EDWARD.
 HOWELL, JAMES.
 HULLAH, JOHN PYKE, LL.D., Edin.
 ISAAC, BENJAMIN RALPH.
 JEWSON, FREDERICK BOWEN.
 KEMP, STEPHEN.
 LATTER, RICHARD.
 LATTER, WALTER.
 LEE, LOUIS.
 LITTLE, H. WALMSLEY, D. Mus. Oxon.
 LOHR, R. HARVEY.
 LUCAS, CHARLES.
 LUNN, HENRY CHARLES.
 MACFARREN, Sir GEORGE A., M.A., D. Mus.
 Cantab., Oxon. et Dub.
 MACFARREN, WALTER.
 MACKERN, GEORGE HENRY.
 MACPHERSON, CHARLES, D. Mus. Dunelm.
 MAY, OLIVER.
 McKORKELL, C.
 McNAUGHT, WM. G., D. Mus. Cantuar.
 MOUNT, GEORGE.
 MUDIE, THOMAS MOLLISON.
 NEILSON, EDWIN JOHN.
 NICHOLL, WILLIAM.
 NUNN, JOHN H.
 NUNN, R. LINDLEY, B. Mus. Cantab.
 O'LEARY, ARTHUR.

OULD, PERCY EDWARD.
 PARKER, W. FRYE.
 PARRY, JOSEPH, D. Mus. Cantab.
 PATEY, CHARLES A.
 PETTIT, WALTER.
 PHILLIPS, WILLIAM LOVELL.
 PHIPPS, WILLIAM HENRY.
 POUNDS, COURTICE.
 PYE, KELLOW JOHN, B. Mus. Oxon.
 PYNE, KENDRICK.
 RADCLIFF, JOHN.
 RALPH, FRANCIS.
 READ, CHARLES JOHN.
 RICHARDS, H. BRINLEY.
 ROBINSON, HAMILTON, D. Mus.
 ROSE, HENRY R.
 SAUVAGE, JAMES.
 SEGUIN, EDWARD.
 SEYMOUR, CHARLES ALEXANDER.
 SPEER, CHARLTON T.
 STARMER, WILLIAM WOODING.
 STEGGALL, CHARLES, D. Mus. Cantab.
 SULLIVAN, Sir ARTHUR SEYMOUR, D. Mus. Oxon.
 et Cantab.
 SWIFT, JOSEPH.
 THOMAS, ARTHUR GORING.
 THOMAS, EDWARD W.
 THOMAS, HAROLD.
 THOMAS, JOHN.
 THOMPSON, ARTHUR.
 THOMPSON, JAMES (Glasgow).
 THOMSON, JAMES.
 TOMS, CHARLES JAMES.
 TURNER, JOHN BRADBURY, B. Mus. Cantab.
 WAETZIG, JOHN G.
 WALLWORTH, THOMAS A.
 WATSON, WILLIAM.
 WEEKES, THOMAS E.
 WESTLAKE, FREDERICK.
 WHEELER, ALFRED WILLIAM.
 WHITEMORE, CUTHBERT.
 WINGHAM, THOMAS.

WOOD, WILLIAM G.
 WRIGLEY, JOHN.

AGABEC, Mrs. AVIET, *née* Edith Wynne.
 AYLWARD, Miss LEILA.
 BIRCH, Miss CHARLOTTE ANN.
 BURNETT, Mrs. H., *née* Dickens.
 CHILD, Miss ANNIE MARGARET.
 CHUBB, Mrs., *née* Sophia Messent.
 COOPER, Miss MARGARET GERONON.
 DOLBY, Madame SAINTON, *née* Charlotte Helen
 Dolby.
 DORRELL, Miss ELIZABETH.
 FERRARI, Madame, *née* J. Thomson.
 GIMSON, Miss ELOISE J.
 HENDERSON, Miss E. ROBERTINE.
 HULLAH, Mrs. JOHN, *née* Caroline A. Foster.
 HUTCHISON, Mrs. PERCY, *née* Alwina Valleria.
 ISAACSON, Mrs., *née* Sophia Julia Woolf.
 LABLACHE, Madame F., *née* Fanny Wyndham.
 MACFARREN, Lady, *née* Andre.
 MACIRONE, Miss CLARA A.
 MCKENZIE, Miss MARIAN (Madame Smith-
 Williams).
 MOSLEY, Mrs., *née* M. Chancellors.
 NETHERCLIFT, Mrs. E., *née* Fanny Rowland.
 O'LEARY, Mrs., *née* R. Vinning.
 PALMER, BESSIE.
 PARAMYTHIOTI, Madame, *née* Amy E. Horrocks.
 ROSE, Mrs. H. R. (Clara Samuelli).
 SEGUIN, Mrs. E., *née* Anne Childe.
 SEGUIN, Mrs. W. H., *née* Gooch.
 SHAW, Mrs. ALFRED, *née* Mary Postans.
 SMITH-WILLIAMS, Madame (Marian McKenzie).
 STEELE, Miss.
 THOMPSON, Lady, *née* Kate Loder.
 THORNHILL, Mrs., *née* Turner.
 WEISS, Madame, *née* G. Barratt.
 WEST, JOHN E.
 WILSON, Miss HILDA.
 WITHERS, Mrs., *née* S. M. H. C. Elzy.
 ZIMMERMANN, Miss AGNES.

ASSOCIATES.

(A.R.A.M.)

(Immediate notification of change of address, etc., of any Associate is desirable.)

ADDISON, ROBERT B.
 AITKEN, GEORGE.
 ALEXANDER, ARTHUR.
 ALVA, ROBERT.
 ALWYN, WILLIAM.
 AMY, ALFRED.
 AUGARDE, EDWARD.
 AYRES, ARTHUR.
 BAGNALL, WILLIAM HERBERT.
 BAKER, DALTON.
 BAKER, ROBERT HOSIER.
 BAKER, THOMAS M.
 BARKER, THOMAS.
 BARLEY, ALFRED HENRY.
 BARLOW, ARTHUR.
 BATCHELOR, CHAPPELL.

BATH, HUBERT C.
 BAUER, JAROSLAV K.
 BEARD, PAUL.
 BEARDWELL, DAVID.
 BEAZLEY, WILLIAM ERNEST.
 BELL, MARSHALL HALL.
 BEMBRIDGE, SAMUEL.
 BENT, ARTHUR C.
 BLOKESOME, CHARLES.
 BONNER, FRANK.
 BONNER, RUSSELL.
 BRAITHWAITE, HENRY WARWICK.
 BRAITHWAITE, SAMUEL HARTLEY.
 BRAY, ERIC.
 BRAZELL, DAVID.
 BRIANT, ROWLAND.

BROUGH, ERIC, B. Mus., F.R.C.O.
 BROWN, ALBERT.
 BUSH, ALAN D.
 BUTCHER, ERNEST.
 BUTCHER, HENRY.
 CAMERON, DOUGLAS.
 CANEY, GROGAN.
 CARR, EDGAR.
 CHAMBERLAIN, RONALD.
 CHAMP, STEPHEN.
 CHESTER, RUSSELL ELLIOTT.
 CHYTE, SYDNEY.
 COLCHESTER, COLUMBUS THOMAS.
 CONEY, H. BARRY.
 COOK, CHARLES STIEBLER.
 COOPER, DAVID.
 CORJEAG, ORRY (G. S. ROBINSON).
 CRONK, CUTHBERT H.
 CROWTHER, GEORGE W. F.
 CURSUE, ALFRED J.
 DAVIES, WILLIAM HUBERT.
 DE REYGHIERE, ALFRED A.
 DE VILLIERS, PETER KNYPER DE VOS.
 DONNAWELL, MICHAEL.
 DRIVER, FRANK PERCIVAL.
 DUDLEY, SYDNEY ERIC.
 DUNCAN, C. H. STUART.
 EARNSHAW, ALFRED HENRY.
 ELLETT, ALAN ROY.
 ELLIS, RAYMOND I.
 EMANUEL, LEWIS ALEXANDER.
 ENGLAND, LESLIE.
 EVANS, DAVID.
 FAGOTTI, ORAZIO.
 FEAR, ARTHUR EDWARD.
 FISON, BERNARD.
 FLANDERS, BERNARD C.
 FOOTE, FRANCIS J.
 FOSTER, IVOR R.
 FOX, ALBERT.
 FOX, ARTHUR.
 FREEDMAN, SIDNEY.
 FRY, W. HOWARD.
 FULTON, THOMAS ARNOLD.
 GASCOIGNE, CLAUDE.
 GAUNTLETT, AMBROSE.
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 GIBBS, CYNLAIS.
 GILDER, HAROLD T.
 GODFREY, ARTHUR E.
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 GOOCH, H. GORDON (Melbourne).
 GOSTELOW, FREDERICK J.
 GRANT, ERIC.
 GREENE, ERIC.
 HALLIS, ADOLF.
 HAMMOND, GEORGE WILLIAM.
 HANN, LEWIS ROBERT.
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 HATTERSLEY, FREDERICK KILVINGTON, B. Mus.
 Cantab.
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 HENDERSON, ROY G.

HENRY, JOHN HAROLD.
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 HOLLIER, ARCHIBALD.
 HOFFMANN, FRANCIS (Dublin).
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 HUBBARD, LEONARD F. A.
 HUGHES, PERCY.
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 INWARDS, HAYDN.
 ISAACS, HARRY.
 JACKSON, JOHN.
 JACKSON, THOMAS HAIGH.
 JAMES, QUINTUS STEPHEN H.
 JARRATT, ARTHUR.
 JENKINS, EDMUND T.
 JENNER, ERNEST.
 JEREMY, RAYMOND.
 JERVIS-READ, HAROLD VINCENT.
 JOHNSON, ALFRED CROSHAW.
 JONES, EDWARD G.
 JONES, W. IFOR.
 JONES, MANUEL.
 JONES, R. WILFRID.
 KELSEY, ELLIS.
 KENNEDY, ARNOLD, M.A. Edin., B. Mus. Oxon.
 KERBY, PAUL.
 KIVER, ERNEST.
 LARDNER, THOMAS WILLIAM.
 LAYLAND, WILLIAM.
 LEMMER, JULIUS B.
 LEVI, PHILIP.
 LEWIS, WALTER P.
 LIVENS, LEO.
 LLOYD, ROBERT BROWN.
 LOCKYER, JAMES T.
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 MACKWAY, WALTER.
 MACPHERSON, HAROLD E.
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 METCALFE, RICHARD DANIEL, B. Mus. Dunelm.
 MICHAEL, WM.
 MONTEITH, BRYDEN.
 MOORAT, GERARD ANTONY.
 MOORE, IRVIN WOOLER A.
 MORRIS, CONSTANTINE WILLIAM.
 MORRIS, HAYDN.
 MORTON, EDWARD.
 MOSSOP, WILLIAM DOUGLAS.
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 MUNDY, JOHN.
 MURRAY, J. AINSLIE

NASH, ARTHUR BRIAN.
 NEWLANDSMITH, ERNEST.
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 O'BRIEN, EDWARD.
 OKE, HUBERT GEORGE.
 PACK, DOUGLAS H.
 PALMER, GEORGE.
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 PAUL, REGINALD.
 PEARSON, Major CECIL (M.C.).
 PERRY, HORACE, B.A.
 PHILLIPS, SEYMOUR KENNETH.
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 PITT, BENNO.
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 PROUT, LOUIS B.
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 QUAIFFE, ALFRED.
 QUAIFFE, EDWIN.
 READ, FRITZ WILLIAM.
 REGAN, CHARLES J.
 REGAN, LESLIE.
 REVELL, ROLAND.
 RICHARDS, GWILYM.
 RICHARDS, WESTLEY.
 RICHARDS, WILLIAM DANIEL.
 ROBERTS, A. WESLEY.
 ROBERTS, JOHN HENRY, B. Mus. Cantab.
 ROBERTSON, ALEC P.
 ROBERTSON, JOHN RAE.
 ROBJOHNS, SYDNEY HOLLIS HOWETT.
 ROBSON, TRACY ARTHUR.
 ROWLEY, ALEC.
 RUSSELL, ROY DENBEIGH.
 ST. LEGER, DOUGLAS FRANK WORHAM.
 SAMPSON, GODFREY.
 SANDERCOCK, HAROLD J.
 SANDFORD, ARTHUR L.
 SCOTT-BAKER, HENRY.
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 SHADWICK, EWART J.
 SHALE, STANLEY P.
 SHAW, FREDERICK.
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 F.R.C.O.
 SPINK, JOHN.
 STAINER, JOSEPH CHARLES.
 STANISLAUS, HENRY HORATIO.
 STAPS, K. OTTO.
 STONE, JOHN S.
 SUTTON, RUPERT G. F.
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 TABB, RICHARD V.
 TAYLOR, JOHN LAWRENCE LESLIE.
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 TIDMARSH, EGERTON.
 TIMOTHY, HARRY JAMES.

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 TOBIAS, GEORGE.
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 WALENN, GERALD.
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 WEBSTER, ALEXANDER.
 WEEKES, WALTER PENKEVIL.
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 WILBY, GEORGE K.
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 WILLMOTT, ERNEST.
 WILSON, PERCY.
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 ALBOROUGH, Miss MAI (Mrs. Page).
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 ALPER, Miss ROSE.
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 ANDERSON, Mrs., née Violet Jamieson.
 ANGOVE, Miss IVY LILLIAN ST. AUBYN.
 ANSELL, Miss H. JOYCE.
 ARMFIELD, Miss EMILY (Mrs. Ernest C. Wake-
 ling).
 ARNOLD, Miss ADELAIDE.
 ASHFORD, Mrs., née Annette Madeleine Trotman.
 ASTEN, Madame VON, née Adelheit Kinkel.
 ATKINSON, Miss NETTIE.
 AVIS, Miss MILDRED.
 AYLRARD, Miss AMY.
 BAGLEHOLE, Miss (Mrs. Burmester).
 BAILEY, Miss ENID MAY.
 BALL, Miss BERTHA.
 BAMPFYLDE, Miss GERTRUDE HARRIET.
 BARKER, Miss ETHEL.
 BARKLEY, Miss RHODA E. (Mrs. Mass).
 BARLOW, Miss SYBIL LUGARDE.
 BARNES, Miss HILDA.
 BARNES, Miss ETHEL.
 BARRIE, Miss DOROTHY H. (Mrs. Lec).
 BARTLE, Miss ANNIE.
 BARTLETT, Miss EDITH.
 BARTLETT, Miss ETHEL A. (Mrs. Rae Robertson).
 BATEMAN, Miss JEANNIE.
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 BAXTER, Mrs. J. S., née Fanny Boxall.
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 BENNETT, Mrs., née Margaret Godfrey.
 BENNETT, Miss MAY F.
 BENNETT, Miss MGT. (Mrs. Bevan).
 BERNARD, Miss MARGARET B.
 BERNSTEIN, Miss SARA (Mrs. Burnshaw).
 BETTS, Miss ELSIE.
 BEVAN, Mrs., née Mgt. Bennett.
 BIDDER, Miss HELEN.

BILLINGHURST, Mrs. HENRY, *née* Rosa A. Brinsmead.
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 BLAINE, Miss PHYLLIS DORA.
 BLAKE, Miss JANIE R.
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 BOOTH, Miss GERTRUDE (Mrs. Newton-Mason).
 BOOTH, Miss GLADYS (Mrs. Johns).
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 BOWE, Miss MAUDE E.
 BOWIE, Miss DULCIE.
 BOXALL, Miss FANNY (Mrs. J. S. Baxter).
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 BRACEY, Miss GERTRUDE E.
 BRAHAM, Miss EDITHA (Edith Abrahams).
 BRAND, Miss ADA (Mrs. Ogle).
 BRAND, Miss EDITH.
 BRANDT, Madame, *née* Lear.
 BRIDGMAN, Miss IRENE F.
 BRIGHT, Miss DORA (Mrs. W. Knatchbull).
 BRINSMEAD, Miss ROSA (Mrs. Henry Billingham).
 BRION, Miss (Mrs. Ada Florence Weedon).
 BRISTOL, Miss JESSIE.
 BRITTON, Miss NELLIE HUTIN.
 BROCKMAN, Miss IRENE.
 BROPHY, Mrs., *née* Channell.
 BROWN, Miss FLORENCE K. SARGENT.
 BROWNE, Mde. M. ELLIS.
 BUCKNALL, Miss MARGT. (Mrs. A. Eyre).
 BULL, Miss LEILA MARION.
 BURDEN, Miss LILIAN (Mrs. Lawrence).
 BURMESTER, Mrs., *née* Baglehole.
 BURMESTER, Miss MABEL (Mrs. Whittle).
 BURNshaw, Mrs., *née* Sara Bernstein.
 BURRAGE, Mrs., *née* C. M. Dugard.
 BUTTERWORTH, Miss CLARA.
 BYFORD, Miss EDITH E. (Mrs. Reed).
 BYRON, Mrs. G. F., *née* Mary C. Gillington.
 CANTELO, Miss ANNIE (Mrs. Harry Cox).
 CARDMALL, Mrs., *née* Nora Gray.
 CARMINE, Miss OLGA.
 CARMINE, Miss SYLVIA.
 CARPENTER, Miss CHRISTIAN OLIVE.
 CARSE, Mrs., *née* V. M. F. Mutter.
 CARSON, Miss JOYCE.
 CARSTENS, Mrs., *née* Blanche Powell.
 CARTER, Mrs. PHYLLIS INGRAM, *née* Mitchell.
 CASPERS, Miss ELLA M.
 CAVE, Miss ETHEL W. (Mrs. Cole).
 CHALMERS, Miss DOROTHY.
 CHANNELL, Miss (Mrs. Brophy).
 CHÉRON, Mde. VIRGINIE.
 CHESTER, Miss GLADYS MAY.
 CLAPSHAW, Miss AMY C. GORDON.
 CLARK, Miss GLADYS.
 CLIBURN, Madame IRENE WARE.
 COATES, Miss ISABEL.
 COCHRANE, Miss MARGARET T.
 COCKBURN, Miss G. VERA.
 COCKS, Miss SELINA.
 COLE, Mrs., *née* Ethel V. Cave.

COLE, Mrs., *née* Marion I. H. White.
 COLLINS, Miss GERTRUDE MARY.
 COLYER, Miss MABEL ELEANOR (Mrs. Maltby).
 COMPTON, Miss C. (Mrs. Page).
 CONDRON, Miss H. (Mrs. W. L. Kent).
 CONNELL, Mrs. A., *née* Thérèse Grabowski.
 COOK, Miss IRENE MARGARET.
 COOK, Miss L. OLIVE (Mrs. Hammond).
 COOMBER, Miss LILIAN ELIZA.
 COOPER, Miss ELSIE.
 COPPERWHEAT, WINIFRED.
 CORDER, Mrs. FREDERICK, *née* Eleanor C. Rudall.
 CORLISS, Miss VALERIE C.
 CORPER, Miss AMELIA (Mrs. A. Van Noorden).
 COVE, Miss OLIVE MAY.
 COWAN, Mrs. WILLIAM, *née* Ethel Hilda Hedwig Hantke.
 COWARD, Miss ELEANOR.
 COX, Miss CYNTHIA C.
 COX, Mrs. HARRY, *née* Annie Cantelo.
 CRASKE, Miss DOROTHY.
 CRAWLEY, Miss ALICE.
 CREE, Miss VERA.
 CREIGHTON, Mrs., *née* Ursula Newton.
 CROSSMAN, Miss ETTA.
 CROWDY, Miss MURIEL R.
 CROWE, Mrs. W. LEEDHAM, *née* M. Gyde.
 CULLIMORE, Mrs., *née* Rose Evans.
 CULLIS, Miss F. T. (Mrs. Saville).
 CUNNINGHAM, Miss MARGERY.
 CUMMINGS, Miss MAY W.
 CURRAN, Miss DOROTHY (Mrs. Nugent).
 CURRIE, Miss MARGARET HELEN L.
 CURTIS, Miss ALICE MARY (Mrs. Gibson).
 DALRYMPLE, Miss ALISON H.
 DAVENPORT, Mrs., *née* M. O. Mason.
 DAVIES, Miss ELIZABETH.
 DAVIES, Miss GWENDDA.
 DAVIES, Miss JESSIE.
 DAVIES, Miss LLEWELA (Mrs. Griffith).
 DAWKIN, Miss EVELYN (Mrs. Swinstead).
 DEDERICH, Miss HILDA (Mrs. H. Lindars).
 D'EGVILLE, Mrs., *née* L. Vaux.
 DE KOK, Mrs. KABEL, *née* Beatrice Stuart.
 DENBEIGH, Miss FLORENCE (Mrs. Russell).
 DETMAR, Miss MARION BERTHA.
 DEWAR, Miss MARGARET C. H.
 DEWHURST, Mrs. AMY.
 DICKINSON, Mrs., *née* Ellen Edridge.
 DODD, Miss HELEN MITCHESON.
 DODDS, Mrs. GEORGE, *née* Lucy Goodwin.
 DOUBLEDAY, Miss KATHERINE.
 DRINKWATER, GERTRUDE.
 DUGARD, Miss C. M. (Mrs. Burrage).
 DUKAS, Mde., *née* L. Van Noorden.
 DYER, Miss ALICE.
 DYER, Miss KATHARINE.
 EADIE, Miss KATE.
 EDRIDGE, Miss ELLEN (Mrs. Dickinson).
 EDWARDS, Mrs., *née* Alice Robinson.
 EGGAR, Miss KATHARINE E.
 ELLAM, Miss LUCY S. (Mrs. Beebe).
 ELLICOTT, Miss ROSALIND F.

ELLIS, Mrs., *née* M. Freeman.
 ELWELL, Miss MINNIE.
 EMERY, Miss JOAN.
 ENDERSOHN, Mde., *née* Mary A. E. Graham.
 EVAN, Miss NANCY (Mrs. Symonds), Sydney, Australia.
 EVANS, Miss ROSE (Mrs. Cullimore).
 EYRE, Mrs. A. J., *née* Margaret Bucknall.
 FAIRNEY, Miss LILY (Mrs. Leitch).
 FARQUHARSON, Mrs., *née* N. Neville Griffiths.
 FATHERLEY, Mrs., *née* C. Rowe.
 FERGUSON, Miss ROMA.
 FIELD, Miss KATIE ANNIE (Mrs. H. H. Simmons).
 FIELD-COMBER, Miss ALICE.
 FINCH, Miss ELSIE.
 FINCKEN, Miss EVELINE.
 FODEN-PATTINSON, Mrs., *née* D. E. Pattinson.
 FOOTE, Miss LILLIAN A.
 FORD, Miss MARGARET E.
 FOSKETT, Miss ELIZABETH.
 FOXON, Miss LILLIAN.
 FOXON, Miss MARIE ELIZA.
 FRANCIS, Miss MARGARET.
 FRANKLIN, Miss HARRIET AMELIA.
 FRANKS, Mrs. JULIA.
 FRASER, Miss CLARI.
 FREDRIKSEN, Mrs., *née* Grace Mary Williams Henshaw.
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 FRESHWATER, Miss DOROTHY.
 FRICKER, Miss FLORENCE L., Mus. B. Dunelm.
 FRYER, Mrs. CHARLOTTE TRANTHIM.
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 FULTON, Miss BEATRICE.
 GALBRAITH, Miss VENA.
 GALLOWAY, Mrs., *née* Sybil Palliser.
 GARTON, Miss VIOLET GRACE.
 GATES, Miss CECILIA.
 GELL, Miss AMY.
 GIBSON, Mrs., *née* Alice Mary Curtis.
 GILBERT, Miss GLADYS V.
 GILDER, Miss HENRIETTA (Mrs. Glover).
 GILFORD, Miss NANCY.
 GILLINGTON, Miss MARY C. (Mrs. G. F. Byron).
 GLOVER, Mrs., *née* Henrietta Gilder.
 GOATLEY, Miss ALMA (Mrs. H. Temple Smith).
 GODFREY, Miss ELMA.
 GODFREY, Miss MARGT. (Mrs. Bennett).
 GODWIN, Miss DOROTHY.
 GOLDBOROUGH, Miss EDITH (Mrs. W. A. Shaw).
 GOLDSMITH, Miss KATIE.
 GOOD, Miss ALICE MARGARET.
 GOODWIN, LUCY (Mrs. George Dodds).
 GOOLD, Miss ETHEL.
 GRABOWSKY, Miss THERÈSE (Mrs. Connell).
 GRAHAM, Miss MARY A. E. (Mde. Enderssohn).
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 GRAY, Mrs., *née* Eileen Hunt.
 GRAY, Miss ISABEL W.
 GRAY, Miss NORA (Mrs. Cardnall).
 GREATHEAD, Miss LUCY BEATRICE.
 GREEN, Madame EVELYN (Mrs. Webb).
 GREENE, Mrs., *née* E. Mason.

GREENHILL, Miss EDITH OSBORNE.
 GREENISH, Miss DORIS MAUD.
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 GRIFFITHS, Miss DORIS.
 GRIFFITHS, Miss GRACE DOROTHY (Mrs. Charles Sutherland).
 GRIFFITHS, Miss GWENDOLEN.
 GRIFFITHS, Miss N. NEVILLE (Mrs. Farquharson).
 GRINSTEAD, Miss DOROTHY.
 GROVES, Miss OLIVE (Mrs. Alexander).
 GYDE, Miss M. (Mrs. W. Leedham Crowe).
 HALL, Miss GARDA COLENZO.
 HALSE, Miss MOLLIE A.
 HAMATON, Miss A. ADELA.
 HAMMOND, Mrs., *née* L. Olive Cook.
 HANDLEY, Miss JESSIE BARRETT.
 HANN, Miss MARIANNE SOPHIA.
 HANTKE, Miss ETHEL HILDA HEDWIG (Mrs. William Cowen).
 HARDIE, Mrs., *née* A. M. Wyatt.
 HARDING, Miss MARGARET ALICE.
 HARRISON, Miss FRANCES A. M. (Mrs. Weaver).
 HARRISON, Miss LESBIA (Mrs. Morgan).
 HARVEY, Miss ISABEL FLORENCE.
 HATCHARD, Miss MARJORIE R.
 HAWKS-THOMAS, Mrs. G., *née* Ruby Spear.
 HAZARD, Miss ADA T.
 HEASMAN, Mrs. ADA MABEL.
 HEASMAN, CHRISTINE SARAH.
 HEATH, Mrs., *née* Jessie Percival.
 HENSHAW, Miss GRACE M.W. (Mrs. Frederiksen).
 HERBERT, Miss IVY.
 HERMON, Miss MARJORIE.
 HIND, Miss GERTRUDE E. H.
 HOBSON, Miss DORIS G.
 HODGSON, Miss (Mrs. Aileen Palmer).
 HOGGEN, Miss DOROTHY.
 HOGG, Miss KATHARINE.
 HOLLOWAY, Miss E. GWEN.
 HOLLOWAY, Miss MARGARET S.
 HORTON-SMITH, Miss ETHEL (Mrs. Birkett).
 HOWARD, Miss HILDA.
 HOWARD, Miss MARY ANASTASIA.
 HOYE, Miss CICELY (Mrs. Lowe).
 HUGHES, Miss MURIEL GERTRUDE.
 HUNLEY, Mrs., *née* M. Elvira Jones.
 HUNT, Miss EILEEN (Mrs. Gray).
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 IRWIN, Miss LUCY.
 IVERSON, Miss GRACE.
 JAMES, Miss GWEN.
 JAMES, Miss MARIE.
 JAMIESON, Miss VIOLET (Mrs. Anderson).
 JAY, Miss MARIAN.
 JOHN, Miss EDITH LYDIA.
 JOHNS, Mrs., *née* Gladys Booth.
 JOHNSON, Mrs. A. R., *née* Jane Taylor.
 JONES, Miss ELSIE LOUISA.
 JONES, Miss HANNAH (Mrs. Mendelssohn).
 JONES, Miss M. ELVIRA (Mrs. Hunley).
 JONES, Miss MURIEL.
 JONES, Miss M. SPENCER (Mrs. Mitchell).
 JOUBERT, Miss ALETTA M.
 JOYNER, Miss AMY AMELIA.

JUDAH, Miss CARMEN.
 KAHN, Miss IDA.
 KAYE, Mrs., *née* L. Winifred Payne.
 KENNEDY, Miss ETHEL G.
 KENNEDY, Mrs., *née* Ida Thompson.
 KENNEDY, Miss MARGARET.
 KENT, Mrs. W. L., *née* H. Condron.
 KERR, Miss BESSIE.
 KILPACK, Miss SARAH LOUISA.
 KINKEL, Mdle. ADELHEIT (Mde. Von Asten).
 KNATCHBULL, Mrs. W., *née* Dora Bright.
 KORB, Miss BARBARA A.
 LARKWORTHY, Miss FLORENCE G.
 LASSIMONNE, Miss DENISE.
 LATHAM, Mrs., *née* GWLADYS LEMON.
 LATTI, Mrs. AGNES.
 LATTER, Miss EMILY.
 LAW, Miss ETHEL GLADYS.
 LAWRENCE, Mrs., *née* Lillian Burden.
 LEA, Miss GRACE.
 LEAR, Miss (Mde. Brandt).
 LEE, Mrs., *née* Dorothy H. Barrie.
 LEITCH, Mrs., *née* Lily Fairney.
 LEMON, Miss GWLADYS (Mrs. Latham).
 LEVI, Mrs. BLANCHE.
 LEVI, Miss KATHLEEN.
 LEVI, Mrs., *née* Mabel Lyons.
 LEWIS, Miss BERTHA.
 LEY, Miss ROSAMOND.
 LINDARS, Mrs. H., *née* Hilda Dederich.
 LINDESAY, Miss BETTY.
 LINWOOD, Miss MABEL.
 LISTER, Miss ETHEL MARY.
 LIVENS, Miss EVANGELINE.
 LOCK, Miss MARY W.
 LOCKWOOD, Miss FLORENCE.
 LODER, Miss ETHEL.
 LOMAX, Miss LOUISA EMMA.
 LORiot, Miss MARGUERITE.
 LOWE, Mrs., *née* Cicely Hoye.
 LUCAS, Miss BEATRICE STANLEY.
 LYNE, Miss ROSA P.
 LYONS, Miss MABEL (Mrs. Levi).
 MACCORMAC, Miss SAIDIE.
 MACEWAN, Miss DÉSIRÉE MARY.
 MACFARLANE, Miss ELSA.
 MACKENZIE, Mrs., *née* D. Hué Williams.
 MACKENZIE, Mrs. F. R., *née* Emily Spiller.
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 MACKINNON, Miss LILIAS.
 MALTBY, Mrs., *née* Mabel Eleanor Colyer.
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 MARGOLIES, Miss VERA.
 MARR, Miss FLORENCE.
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 MARTIN, Miss F. CECIL.
 MARTIN, Miss M. FANNY.
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 MASON, Miss M. O. (Mrs. Davenport).
 MASON, Miss (Mrs. Greene).
 MATTHEWS, Miss EDITH M.
 MAY, Miss HARRIET ELLEN.
 McDONALD, Miss ANNABEL.

McDONALD, PHYLLIS.
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 MCGREGOR, Miss CHRISTIAN G.
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| Westmorland, The Earl of .. | .. | .. | .. | .. | .. | .. |
| Westmorland, The Dowager Countess of .. | .. | .. | .. | .. | .. | .. |
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| Wilson, Miss Mary T., F.R.A.M. .. | .. | .. | .. | .. | .. | .. |
| Wilson, Miss Maud E. .. | .. | .. | .. | .. | .. | .. |
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| Woodhouse, Charles, Esq. .. | .. | .. | .. | .. | .. | .. |
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| Wright, Miss Hilda .. | .. | .. | .. | .. | .. | .. |
| Wrightson, H., Esq. .. | .. | .. | .. | .. | .. | .. |
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| Royal Academy of Music—Net Profits of Commemoration Concert, May 17th, 1894 .. | .. | 62 | 10 0 |
| Royal Academy of Music—The Bequest of William Dorrell, Esq., Student, Professor and Fellow .. | .. | 200 | 0 0 |
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